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ISSUE 50 • SPRING 2017 • £5.95



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# AMARNA: SUNRISE TO SUNSET

DEPARTING 9th JANUARY 2017

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Akhenaten, Nefertiti, Tutankhamun and their immediate predecessors and successors remain the best known of all ancient Egyptian rulers. Dr Dodson, the author of two books on their time, will explore the fact and fiction surrounding the late 18th Dynasty through visits to key locations for them, their dynasty and the cults they challenged.



Dr Aidan Dodson is a Senior Research Fellow in the Department of Archaeology & Anthropology at the University of Bristol, was Simpson Professor of Egyptology at the American University in Cairo for Spring 2013, and Chair of Trustees of the Egypt Exploration Society from 2011 to 2016.

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## EGYPTIAN ARCHAEOLOGY

No. 50 Spring 2017

[www.ees.ac.uk](http://www.ees.ac.uk)

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Published twice a year by the  
Egypt Exploration Society  
3 Doughty Mews  
London WC1N 2PG  
United Kingdom

Registered Charity, No. 212384  
A Limited Company registered  
in England, No. 25816

Design by Nim Design Ltd  
Set in InDesign CS6 by Jan Geisbusch  
Printed by Page Bros Ltd,  
Mile Cross Lane, Norwich,  
Norfolk NR6 6SA

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ISSN 0962 2837

### Our patrons for whose generous support the Egypt Exploration Society is very grateful:

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# Editorial

Spring is a time of renewed colour, so what better occasion to look past the greys and browns and rediscover the vivid palettes once used to adorn the walls and façades of Egyptian temples?

Erin A. Peters and Diana Craig Patch tell us more about the use of colour in Egyptian temple architecture and how the Metropolitan Museum of Art in New York used projection mapping technology to 're-paint' the Temple of Dendur that is one of the Museum's iconic exhibits.

Other fascinating stories have come in from the field in Egypt: excavations led by Guillaume Charloux and Christophe Thiers in the temple of Ptah at Karnak confirm the existence of a suspected earlier sanctuary; Aiman Ashmawy and Dietrich Raue give a handy summary of their work at the main temple of Heliopolis, which until recently was never systematically excavated; Jiro Kondo and Nozomu Kawai tell a story of tombs found, forgotten and rediscovered in the Theban Necropolis; also from the Theban Necropolis comes Marta Kaczanowicz's report on finds, mostly from the Third Intermediate and Late Periods, at two little researched tombs; Hourig Sourouzian brings us up to speed with the work of the Colossi of Memnon and Amenhotep III Temple Conservation Project in recent seasons; and Dirk Huyge follows up on his article in our last issue with a closer look at one particularly intriguing object found at Elkab.

The issue opens with an article on museum work and fittingly closes with Margaret Maitlands introduction to another museum event, the upcoming exhibition at the National Museum of Scotland, 'The Tomb: Ancient Egyptian Burial'.

JAN GEISBUSCH

Above: stela of the mason Djehuty found at the limit of the foundation pit of the temple of Thutmose III. See article pp. 11-15. Photo: CNRS-CFEETK, A. Elnasseh.

Cover: detail of the paint in the *pronaos* of the Hathor temple at Dendera. See article pp. 4-10. Photo: Erin A. Peters.





Theban Necropolis: tomb of Khonsuemheb. The tomb owner and his family sacrificing to Ra-Horakhty (upper register) and Osiris (lower register), see pp. 22-26.





Photo: Institute of Egyptology, Waseda University

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# Living colour: The Met Museum's Temple of Dendur

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Browns and greys are hues that often come to mind when thinking of ancient temples. Yet the cultures that created them conceived these buildings in vibrant colours. 'Colouring the Temple', a project by the Metropolitan Museum of Art in New York, has sought to recreate their original appearance, as **Erin A. Peters** and **Diana Craig Patch** describe.

On the 'to see' list for most first-time visitors to the Metropolitan Museum of Art is an iconic piece: the Temple of Dendur. Originally situated on very rocky ground near the Nile River in Nubia, Egypt, the temple was taken apart in the early 1960s as part of UNESCO's International Campaign to Save the Monuments of Nubia before the flood waters from the newly built Aswan High Dam could rise. Egypt presented the temple to the people of the United States in acknowledgement of the country's participation in that campaign. On 28 April 1967, President Lyndon B. Johnson gave the Temple of Dendur to the Metropolitan Museum of Art, writing from the White House: 'I am convinced that the Metropolitan's plans for the temple will protect it and make it available to millions of Americans in a setting appropriate to its character'.

Today, the Temple of Dendur resides accessible to the public in The Sackler Wing, a large, light-filled gallery that opened to visitors in 1978 (opposite page). This year, the temple celebrates its 50th anniversary as part of the Metropolitan Museum of Art's renowned collection of Egyptian art. It is a perfect time to share the results of the innovative work around the temple carried out by members of the Department of Egyptian Art and the Digital Department, who together developed a project to recreate the colours of a temple vignette as the relief decoration would have appeared in antiquity.

In its current display, visitors may find it hard to imagine the Temple of Dendur alight

with colour. Like most temples in Egypt and much of the ancient world, however, the temple was not only carved with detailed reliefs, but also painted with brilliant polychromy. To recreate the effect of its paint, and thereby connect Dendur's ancient and modern lives for museum visitors, Egyptian Art and the Digital Department collaborated on virtually colouring one of the vignettes in 2013-2014, using projection mapping technology. The projection, which was first on public view at the museum from January to April 2016, then subsequently at periodic intervals, was a popular success and visitors remarked that the virtual colour enlivened the now light brown sandstone and provided an engaging contrast to the otherwise formal display of the temple.

This article recounts the processes of this collaboration, called 'Colouring the Temple', the goal of which was to suggest to the public how the temple may have looked in antiquity, now painted with brilliant virtual colour. It focuses on research conducted to determine what the original paint palette, patterning and placement could have been and briefly outlines the conservation examination for extant pigments and the digital creativity used to design projection mapping technology and animation components for the virtual re-colouration. The project created a prototype for a teaching tool that would present the temple in a way that visitors to the Metropolitan Museum of Art had yet to see – in living colour.



Through this project, we discovered that Dendur, and other temples that date to the Roman Period in Egypt, were painted differently than those of earlier periods, in complex ways deserving of serious scholarly attention. Future research possibilities came from working collaboratively across multiple departments towards expanding visitors' experiences with art. Ultimately, this article documents a successful project that unites through original scholarly research, innovation in conservation, and creativity with digital technology, the Temple of Dendur's current life in the Metropolitan Museum of Art with its ancient life near the Nile River in Nubia, the region south of ancient Egypt's traditional border at modern-day Aswan.

The primary intent of 'Colouring the Temple' was to engage visitors, so we selected an area of the temple that could be easily viewed, was in good condition with little erosion, and featured deities that may be familiar to visitors. The scene is in the first register on the south exterior wall and shows Augustus as pharaoh offering wine to the popular deities Horus (in his form as Harendotes) and Hathor. We were not able to visually detect remaining paint on this scene, which was not surprising, as the temple was flooded after the building of the initial Aswan Dam in 1899-1902 and its first raising in 1907-12. The temple had not flooded before this first raising, and at that time the Egyptian Antiquities Service ordered its full survey and documentation, which was

conducted by Aylward Blackman and published in 1911. As part of Blackman's survey, he noted that there were several instances of remaining paint. Blackman's records for polychromy exist only for the interior spaces of the temple proper, and are focused on the front room, the *pronaos*. The interior walls of the *pronaos* are completely decorated with relief carving and would have been painted, as all relief carving at the temple complex probably was. The ceiling is decorated with a central panel of six vultures with alternating vulture and uraeus heads, which was bordered on either side by columns of elaborately coloured patterns, as indicated by one of Blackman's diagrams. The remainder of the ceiling was painted blue with gold stars, symbolizing the night sky. The decoration of the south, west, and north walls is organized in two registers, bordered by a base of Nile gods processing offerings, and a running frieze of alternating vultures and *khekher*-pattern (a stylised design representing tied bundles or decorative knots) with significant remaining polychromy below the ceiling, also diagrammed by Blackman.

Like the ceiling and the frieze, Blackman recorded some remaining paint in all scenes in the *pronaos*, and there was indeed a surprising amount of paint still surviving in the early 20th century. To see if the temple today could corroborate these records, technical imaging was carried out to determine if any pigment could be detected outside the visible light range. The Metropolitan Museum of Art's

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Opposite: detail from the *pronaos* of the Hathor temple at Dendera.

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The Temple of Dendur on display in The Sackler Wing of the Metropolitan Museum of Art, New York.

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Photo: Erin Peters





Photo: Erin Peters

Painted polychromy visible on the cleaned sections of the *pronaos* of the temple dedicated to Hathor at Dendera.

conservators utilized Visible-Induced Infrared Luminescence (VIL) Imaging to identify presence of Egyptian blue, whose characteristic luminescence in the infrared range can appear when even minute traces of the pigment remain. While no remaining Egyptian blue was detected in the initial examination, the conditions for the process were less than ideal because of the in-gallery setting and amount of natural light that filters through the glass wall. Additionally, conservators were unable during these early tests to access higher regions of the temple, where pigments were likely to have survived during flooding. Because no verifiable pigment data came from this conservation analysis, it was agreed that the reconstruction could only be a hypothetical example of what temple painting in Roman Egypt might have looked like.

For our hypothetical reconstruction, Blackman's records formed the foundations establishing a sense of what colours of paint existed in Dendur and where they were specifically located on the decoration. Blackman's records were invaluable to the

project, and to the general knowledge of paint in temples in Roman Egypt; however, they are fragmentary and cannot provide enough information for a reconstruction of any complete scene. Additionally, Blackman only recorded surviving paint in the interior of the temple. Other visitors to temples in the region near Dendur in the 19th and 20th centuries included some colour plates and drawings. The most famous of which, the Napoleonic *Description de l'Égypte*, included colour plates for both the Ptolemaic and Roman-Period temples at Philae and at Dendera, but Dendur is not included in the corpus. As such, it is problematic to rely on the Napoleonic plates to inform a colour recreation of Roman-Period temple painting beyond evidence of brilliant polychromy. The problems presented by reference to the 19th-century Napoleonic plates is demonstrated even more strikingly by those from the first accepted architectural study of the Temple of Dendur, published by François Gau in 1822. Gau's study included one polychromatic plate for the temple. However, this scene exists nowhere in the temple's decoration programme, neither do numerous figures depicted in it. This completely fictional polychromatic image demonstrates that 19th-century sources can only be used in a general way, requiring a research plan that relies on both records specific to Dendur and other relevant temples.

The research plan was devised to compare interior and exterior painting of other Roman-Period temples to Blackman's references for paint specific to Dendur. Because sacred colour palettes and symbolism are specific, other types of polychromatic evidence such as tombs, papyri, mummy cartonnage or portraits were not used as primary resources; instead, research focused on objects associated with temple environments. The success of this research was made possible in part because a number of Roman-Period temples have recently been cleaned, like the temple dedicated to Hathor at Dendera.

The *pronaos* of this temple (image above left), which dates to the Roman Period, was partially cleaned prior to field research visits in 2011 and 2013, when descriptive and photographic evidence of the temple's art and architectural form and decoration was collected. The cleaning revealed brilliant polychromy completely covering surface areas in the *pronaos*, on column



shafts and capitals, walls and the ceiling. This polychromy was hidden under layers of soot and grime accumulated through millennia of reuse of the space, some of which was left in order to show the extreme difference in the appearance of the cleaned and non-cleaned surfaces. The general appearance of the Roman-Period polychromy at Dendera shows colour categories also used in earlier periods, all against a white background (below right). Brilliant and luminous colours (as termed by Wolfgang Schenkel and, later, John Baines) in the black, white, red, and green/blue categories are present, with the additional variegated category visible in the detailed patterns of birds' plumage.

Dendera's polychromy is extant evidence of Roman-Period temple painting, and correlations with this evidence to Blackman's records of Dendur were investigated in order to determine the validity of the comparison. Numerous parallels were found in which the details of Blackman's records were proven similar enough to the surviving evidence at Dendera to warrant the combined use of the two resources. For instance, Blackman recorded that Augustus's skin was painted red and the details of his eye and beard were picked out in white and black, which corresponds to the painted treatment of a ruler (whose cartouches are blank) depicted at Dendera. Additionally, Blackman noted that the dividing lines separating the columns of hieroglyphs were painted blue, which is

similar to the dividing lines throughout Dendera's extant paintings, even visible on a column shaft where most of the other paint is destroyed. Furthermore, Blackman described the god Pedesi's skin as painted blue in numerous places in the *pronaos*, which is akin to how the god Horus appears at Dendera. These corresponding details validated the use of a combination of notations recorded by Blackman at Dendur with those still present at Dendera.

With basic data gleaned through combining the historic records of Dendur and the newly cleaned Dendera, an initial version of the projection was created in October 2013. Still, the highly patterned nature of both Blackman's records at Dendur and the extant paint at Dendera warranted further research for a hypothetical recreation as accurate as possible for projection. From lively examples at Dendera, it was apparent that Roman-Period temple scenes could be detailed with intricately patterned painting, but it was not clear if these patterns also needed to be carved into the relief. Comparative evidence is visible at the dual temple at Kom Ombo, where patterns were sometimes executed only in paint, but not carved in the relief. For instance, in a scene depicting Sobek seated before Haroeris (Horus the elder), the relief carving of both gods' kilts shows vertical lines indicating the patterned nature of the garments, although no remaining paint is visible in either kilt.

Detail of the paint in the *pronaos* of the temple dedicated to Hathor at Dendera.



Photo: Erin Peters



However, paint is visible in the green of Sobek's skin and in the patterns of both gods' thrones, demonstrating patterns surviving executed in paint, while not in the carved details of the relief. Finding that patterns could be individually painted or carved in relief, and with the ubiquity of patterns at Dendera and in Dendur's records, we created two versions of the recoloured vignette: the October 2013 version where only the carved surface had paint and the December 2013 version where additional details and patterns might have been present only as paint (image below).

We utilized line drawings for the Augustan-period east gate at Dendera to inform our recreation of patterning. Common patterns appearing were the basis for the patterns of Augustus's kilt and crown, for Horus's kilt, and for Hathor's headdress and dress. The colouration for these patterns was based on visible painted imagery at Dendera, yielding a more nuanced and plausible hypothetical reconstruction.

This hypothetical reconstruction was further corroborated by research completed in Egypt in February and March 2014, where a number of temples dating to the Roman Period were in the process of being cleaned. For instance,

the small temple dedicated to Isis at Deir Shelwit, located at the edge of the Metropolitan Museum of Art's concession under the joint expedition to Malqata, was cleaned between 2013 and 2014 by the American Research Center in Egypt. The temple at Deir Shelwit was probably begun in the Augustan period (30 BC–AD 14) and construction and decoration continued into the reign of Domitian (AD 81–96). The newly cleaned reliefs in the interior of the small temple reveal similarly brightly painted surfaces that corroborate our projection in a number of ways (opposite page). The background is bright white, and the lines dividing the hieroglyphs are blue in a scene that depicts the king wearing a yellow crown of Upper Egypt and shows complex patterns on his vest and kilt. Another scene from Deir Shelwit depicts Osiris wearing an *atef* crown painted yellow with red plumes; this crown was traditionally painted white. The garments in both scenes show brightly painted and detailed patterns, executed only in paint, like those at Dendera and recreated in the Dendur projection.

The evidence at Deir Shelwit is also corroborated at the temple dedicated to Khnum at Esna. The interior of the *pronaos*,

December 2013 projection of 'Colouring the Temple' at the Temple of Dendur (Metropolitan Museum of Art, New York).



Photo: Erin Peters



Photo: Erin Peters



which dates from the reign of Claudius (AD 41–54), was in the process of being cleaned in 2014, revealing a similar painted surface under grime and soot like at Dendera. In a scene behind scaffolding, the god Khnum is depicted seated in front of a standing goddess, possibly Hathor (image p. 10). This goddess's dress is strikingly like the one created for the Dendur projection. In both examples, wings wrap around a close-fitting sheath dress. The wings delicately encircle each dress and are similarly coloured with alternating swaths of red, blue, green and white feathers. The feather pattern of the dress matches the headdress topped with two feathers and horns worn by both goddesses.

Turning this research digital, we found that the appearance of the digital image changed significantly from that on a computer screen, especially once projected onto the temple surface. Here, projection mapping technology allows for the image to conform perfectly to the relief carving of the temple; and the projection onto the sandstone gives the image a naturalistic three-dimensional quality. Once projected, the digital image evokes the brilliance and luminosity of the ancient painted surface.

The brilliance is achieved in particular by the addition of the jewel-like coloured patterns, like those seen at Dendera.

The hues of each projected colour were perfected in numerous on-site tests, where the digital file was compared with the projected image on the temple in real time, rather than through comparison of the digital file viewed on a computer. Dendur's projection was employed during presentations to Museum staff and visitors in 2013 and 2014, and to the public in 2016, in which the projected image and animations were used as a presentation tool to talk about Dendur's polychromy and more broadly about the temple's artistic, religious, social, and political contexts in Augustan Egypt. With this presentation tool, we hoped to suggest the brightly painted sacred space ancient visitors to the complex at Dendur could have seen.

The colour palette at Dendur and other Roman-Period temple complexes is specific to the later periods of Egyptian history and included red, yellow, light blue, darker blue, two shades of green, black and white. Traditional pharaonic colour symbolism was different from later periods, as in the case of

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Painted polychromy at the temple dedicated to Isis at Deir Shelwit.

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Painted polychromy at the temple dedicated to Khnum at Esna.

the crowns of Upper and Lower Egypt. In the Pharaonic Period, these crowns were white and red respectively, while in the Roman Period, they could be painted yellow and green like the numerous examples noted in the *pronaos* at Dendur. The additional colours demonstrate that these crowns cannot be called the White Crown and the Red Crown in the Roman Period, while they surely maintained their symbolic associations with Upper and Lower Egypt because of their orientation and location in temple relief carving. The variety of colours and patterns for crowns was mirrored in the complexity of clothing and regalia of figures, which were decorated with intricate patterns and needed not to be carved into the stone to be painted. Hieroglyphs could also be painted a variety of colours. All of this brilliant polychromy contrasted with a white gesso ground.

A version of this polychromy was digitally created for modern visitors to the Temple of Dendur at the Metropolitan Museum of Art in the hopes of expanding their understanding of the original appearance of Dendur. The project remains a popular and successful model for effective museum work, as its collaborative nature draws on the talents of several departments and brings Dendur literally into a new light.

- Erin A. Peters is Joint Lecturer in Curatorial Studies at the University of Pittsburgh and Assistant Curator in Science and Research at the Carnegie Museum of Natural History in Pittsburgh, Pennsylvania. The majority of research for this project was carried out while she was a 2013–14 Chester Dale Fellow in the Department of Egyptian Art at the Metropolitan Museum of Art. Diana Craig Patch is Lila Acheson Wallace Curator-in-Charge of the Department of Egyptian Art at the Metropolitan Museum of Art, where she is also the Co-Director of the Joint Expedition to Malqata.

- Project team: Diana Craig Patch and Don Undeen of the former Department of Digital Media's MediaLab conceived of the project in 2013. MediaLab Interns Maria Paula Saba and Matt Felsen worked with Erin Peters to create content and translate research into digital form. Metropolitan conservators Ann Heywood and Anna Serotta, along with former fellows Caroline Roberts and Dawn Lohnas Kriss, conducted conservation research and technical imaging. Marco Castro Cosio brought the project to fruition through public display in 2015–16.





# The early temple of Ptah at Karnak

Recent excavations in the temple of Ptah at Karnak confirm the existence of an earlier mud-brick sanctuary. **Guillaume Charloux** and **Christophe Thiers** unveil the first elements of the discovery.

The area of the Ptah temple at Karnak under study.

The temple of Ptah, built by Thutmose III (1479–1425 BC, Eighteenth Dynasty), is located at the northern limit of the religious domain of Karnak (see *Egyptian Archeology* 38). The existence of an earlier temple – the date of which remains unknown – is recorded in two inscriptions of the present temple and on a stela erected by Thutmose III and restored later by Seti I (1290–1279 BC) (Catalogue général des antiquités égyptiennes du Musée du Caire, GC 34013):

(...) *My majesty found this temple built of mud brick, its columns and its doors in wood, which went to ruin. My majesty ordered to stretch the line for the temple again, edifying it in perfect white sandstone, the walls protecting it being made of bricks in durable work for eternity* (...) (transl. after S. Biston-Moulin)

One of the objectives set by the archaeologists of the Ptah Temple Study and Restoration Programme, undertaken since 2008 by the French-Egyptian Centre for the Study of the Karnak Temples, was to investigate the lower levels of the sandstone monument of Thutmose III and attempt to confirm this epigraphic information.

Before the installation of a modern pavement, the basements of the three chapels of the sanctuary were explored in 2010–11, followed by the courtyard and temple entrance during the next two campaigns. A study of the area surrounding the monument, undertaken between 2014 and 2016, culminated in the excavation of the temple's foundation pit in the east and south, and of four perpendicular trenches. Unfortunately, the archaeological levels beneath and around the temple were



disturbed by looting holes and the modern restorations of Georges Legrain in the 1900s. However, despite the incomplete nature of the available data, extensive remains of mud-brick walls were uncovered during this operation.

These vestiges reveal a structure of at least 14.8 m in length (east-west) in the north, 12.16 m in width (north-south). The architectural plan coincides with a tripartite building comprising three rooms at the back of a large space (probably a courtyard), situated behind a transverse room. The walls have a uniform thickness of 1.2 m or 1.3 m (2.5 cubits). These are certainly foundations, as evidenced by the presence of foundation pits, filled often with ceramic sherds. However, in three places, part of the elevation of the walls has been preserved, the interval having been filled with intentionally crushed sherds mixed with some brown silt, in which flint tools and seal impressions have been found. No floor was observed. The orientation of the vestiges corresponds to that of the temple of Amun and differs by about  $-6.5^\circ$  from that of the upper sandstone temple.

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Mud-brick walls in the foundation of the central chapel of the temple of Ptah, consecrated to Amun and today sheltering a statue of the god Ptah.

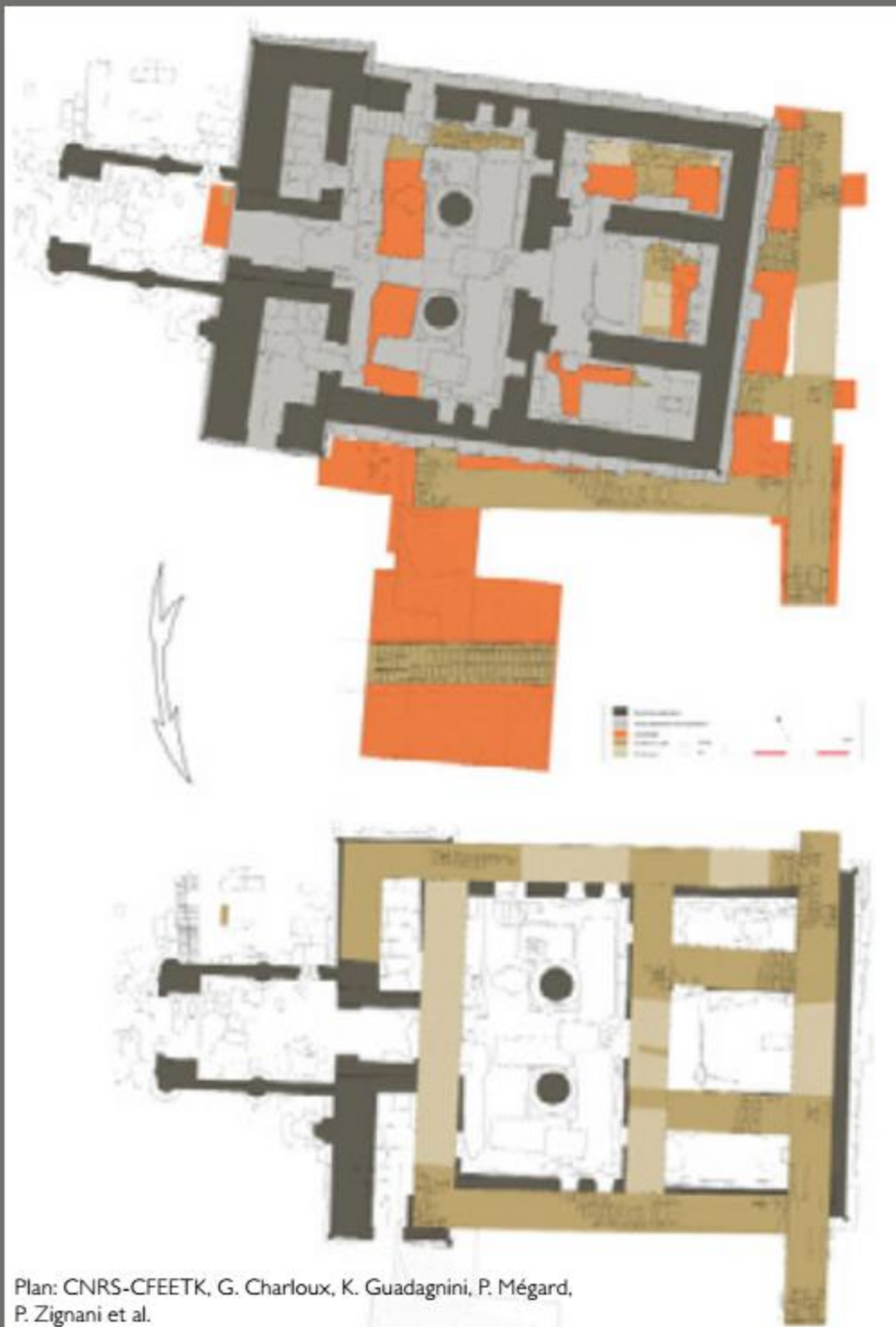
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From a more general point of view, the plan of the edifice is symmetrical with respect to the central axis. The only exception is an extension of two walls to the west, which is not present in the south. However, the nature of this tripartite edifice becomes evident when the plan of the mud-brick walls is superimposed on the sandstone temple plan, after adjusting its orientation by the diverging  $6.5^\circ$  and shifting its northeastern corner 3 m to the west. The superimposition of the two constructions demonstrates clearly that the New Kingdom plan of the Ptah temple conforms to the layout of its predecessor (see the map, opposite page).

The correlation between the earlier and later plans suggests that Thutmose III chose to erect his sandstone monument from an architectural model in mud brick. This type of copying, with some alterations or extensions, is well-known in the architectural history of ancient Egypt. One of the most famous cases is certainly that of the funerary temples of Deir el-Bahari, which repeat models from the reigns of Montuhotep II (c. 2061–2010 BC) through that of Hatshepsut (c. 1478–1458 BC). Similarly,







Plan: CNRS-CFEETK, G. Charloux, K. Guadagnini, P. Mégard, P. Zignani et al.

excavations of the temple of Amun at Karnak between 2002 and 2005 have revealed other mud-brick remains that were replaced successively by stone monuments of the New Kingdom, which took the earlier structures as their model. Given the obvious architectural relationship between the brick and sandstone buildings under consideration here, it seems reasonable to suggest that the structure erected prior to that of Thutmose III might likewise have been consecrated to Ptah and Hathor, as guests of Amun at Karnak.

The dating of the mud-brick building proceeded from the study of the material discovered in the foundation pits and in the filling of the wall intervals. The objects placed there appear to represent a secondary context, subsequent to their use originally in civil – probably artisanal or administrative – contexts. Almost all of the ceramic groups (S. Marchand), whether Egyptian or imported, clearly fall within the chronological framework of the late Seventeenth through early Eighteenth Dynasties, with a small number of residual sherds from the late Middle Kingdom and the Thirteenth Dynasty. Some ceramic forms, however, are clearly diagnostic for the Eighteenth Dynasty: for instance, a jar of marl fabric and a few bottoms of tubular bread moulds with an umbilicus cannot be earlier than the beginning of that period. Conversely,

Above: a plan of the mud-brick remains discovered under the temple of Ptah of Thutmose III, showing the plan of the remains of brick after superimposition on the sandstone elevations of the temple of Thutmose III.

Right: mud-brick wall remains cut by the foundation of the northern wall of the temple courtyard.



Photo: CNRS-CFEETK, J.-F. Gout.





the complete absence of 'black-painted style', bichrome or polychrome ceramics, as well as blue-painted ceramics, attested elsewhere in Karnak, do not support the assignation of the pottery to a later phase of the Eighteenth Dynasty, which is logical when considering the digging of these brick remains for the building of the temple of Thutmose III. The study of the seal impressions (J. Roberson) supports a *terminus post-quem* from the late Middle Kingdom, in agreement with data from the ceramic assemblage. Twenty-six print sealings and hundreds of fragments without decoration were recovered. Significantly, most of the identifiable motifs from the present corpus seem to fall in the later Middle Kingdom or Second Intermediate Period range. Finally, a funerary stela invoking the god Ptah (studied by S. Biston-Moulin), which may be dated to the end of the Seventeenth Dynasty to the beginning of the Eighteenth, was discovered

Photo: CNRS-CFEETK,  
G. Charloux, K. Guadagnini,  
P. Mégard et al.



in a pit cut by the foundation trench of the sandstone temple and was likely to be installed in the sanctuary of the deity. All this evidence therefore suggests a late Seventeenth/early Eighteenth Dynasties *terminus post-quem* for the construction of the early mud-brick temple.

The presence of numerous limestone blocks discovered in the first course of foundation of the sandstone temple of Ptah, some of which bear elements from the titulary of Hatshepsut and Thutmose III, might indicate a period of construction or, more likely, restoration during the co-regency. The origins of these blocks are not presently known, although some include mention of the god Amun. However, all of them appear to belong to doorposts, which were inserted in mud-brickworks. Unfortunately, the significance of this association – limestone blocks of unknown origin and mud-brick building – remains difficult to ascertain at this stage of research. The stela of Thutmose III (CGC 34013 = KIU 555) states unambiguously that the early temple of Ptah was found in ruins, prompting its reconstruction. However, the ceramic analysis suggests that the prior monument was no more than a century old when it was replaced by the sandstone temple. Although this sort of formula constitutes a stereotyped topos of dedication and (re)construction (i.e., ruined temple, built of perishable materials, reconstructed in stone), it would appear that actual degradation of an original mud-brick structure, necessitating an ambitious new building programme in stone, did in fact occur. However, we cannot dismiss the political dimensions of such a gesture, if the previous edifice bore the cartouches of queen Hatshepsut.



Photo: CNRS-CFEETK, G. Charloux.

Above right: large stratigraphic sounding south of the temple of Ptah at Karnak in 2016. At the bottom of the image appears the southern angle of the mud-brick temple cleared during the excavation. A small rectangular window was opened in this corner to check for the possible presence of a foundation deposit.

Left: clearance of mud-brick walls in the southern foundation pit of the temple of Ptah.

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# Matariya 2016: Ramesside dynasties at Heliopolis

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Long known, but never systematically excavated until some years ago, the main temple of Heliopolis is beginning to reveal new information. **Aiman Ashmawy** and **Dietrich Raue** summarise the findings of the past seven seasons.

Plenty of evidence for Ramesside activities in the temple of Heliopolis has been uncovered since the excavations of the EES in 1911. Previously, only displaced objects in Alexandria, Rome and Florence had been testimony of their buildings. The provenance of most monuments was unfortunately never recorded. The work of the late Abd el-Aziz Saleh at Tell Hisn, on the other hand, brought to light important monuments and buildings, such as the administrative building of the high-priest and son of Ramesses IX (1129–1111 BC), Nebmaatra, but they were located in the northern extension of the temple. The column of Merenptah, too, commemorating the victory over Libyan tribes, was found north of the internal enclosure wall.

Since 2012, the joint mission of the Ministry of State for Antiquities, the University of Leipzig and the University of Applied Sciences Mainz at Matariya/Heliopolis has been focusing on the main temple, which for many reasons has never been systematically excavated before. Seven seasons later, and especially after the discoveries made in autumn 2016, we have a clearer idea of the various activities of the Ramesside kings, especially of Ramesses II (1279–1213 BC).

The first temple (area 200–203) was located close to the western main entrance (see the map opposite). It is nowadays known as 'Suq el-Khamis' and the mission reported on this sanctuary in *Egyptian Archaeology* 46. At the time of its construction, Ramesses II made extensive use of statuary of the Middle Kingdom and of talatat blocks. It seems plausible to suggest that a temple of the Amarna Period might have been erected on the same spot.

This temple of Ramesses II had a hypostyle hall with (probably a central aisle of) columns of red granite, like the one attested for the main temple of Ptah in Mitrahina/Memphis. Their inscriptions mention Atum. At least one red-granite colossus of 5–6 m height stood, like its counterparts in Memphis, in front of a main access paved with basalt slabs. The royal statues in the front part of the temple mention Ra-Horakhty and one group of statues represents Ramesses II with Isis. The mission found the pylon of the temple (opposite page, bottom), and additions made by Ramesses IV (1155–1149 BC), found in many places in Matariya close to the texts of Ramesses II, are present on the outer face of the temple wall (see p. 18, top). Other architectural elements, like limestone lintels and doorjambs as well as a column with the lower part of a palm-leaf capital, point to administrative units built west of the temple proper. Elements of a sun-sanctuary were discovered at the south-western end of the temple. At this spot, a life-size statue of Seti II was discovered 30 years ago.

Along the central west-east axis of the temple, a second temple of Ramesses II was discovered south of the recently built youth club of Matariya. Located about 400 m west of the obelisk, its front was equipped with at least one colossus made of silicified sandstone. Its fragments may well be compared to the statues from the façade of the main temple of Ptolemy found in Tanis. Smaller examples of divine and royal statues were placed in the courtyards, where we discovered a fragment of reworked sculpture of a deity, its beard having been removed later in antiquity (image p. 19).





Above: excavation areas in the main temple of Heliopolis, 2016.

Below: pylon corner with the Horus-name of a Ramesside king.



Photo: Lutz Popko.



Right: an inscription of  
Ramesses IV.

Below: seated statue of  
Ramesses VI, 'beloved  
by Osiris-Wenennefer'.



Photo: Dietrich Raue



Photo: Dietrich Raue

Toward the south, a large block that probably belonged to the offering hall in front of the cult chapels shows Ramesses II offering a gazelle, among other things (page 20, top). On this block, a new birth-name is attested in Heliopolis for the first time: Paramessu-meriamun. Our colleagues Khaled Abu Ela and Mahmud Tharwat confirmed one other artefact bearing this name, a block in the Fatimid enclosure of Cairo mentioning the 'Amun of Paramessu-meriamun'. One may therefore assume that the dismantling of this temple south of the Matariya youth club took place during the 11th century AD at the latest.

The goddess on the right, western part of the temple can be surely identified as Mut, 'president of the horns of the gods'. Some blocks depict scenes of the daily ritual at the cult statue, with Mut as recipient of the anointment performed by Ramesses II. A fragment from this temple still preserves the blue colour of some of the body parts of a deity's image. It may therefore be suggested that the main chapel of this temple was dedicated to the Heliopolitan Amun, attested since the Eighteenth Dynasty. Mut, however, is already mentioned at Heliopolis in the annals of Sesostris I.

The rear part of the temple yielded evidence for the building activity of Ramesses VI (1145–1137 BC). A seated statue of the king is preserved up to the waist (image left). The





inscriptions on the sides of the throne mention the king as 'beloved by Osiris-Wennefer'. We discovered two fragments from a small obelisk of the same king, made of silicified sandstone at the very south of the temple (p. 20, bottom). According to the inscriptions, it was erected as a single obelisk, probably one of the last to be built in the New Kingdom.

The position of a statue with a dedication to Osiris in the rear part of the room sequence and the obelisk of a small sun-sanctuary may point to the relation between the sun god and Osiris, as shown by the decorations of Ramesside tombs in the Valley of the Kings. No kings other than Ramesses II and VI seem

to have contributed to this temple, and there is no evidence for later activity nor any reused material such as talatat blocks from the Amarna Period.

On the way to the main temple, a third temple building, commissioned by Ramesses II, was identified south of the main west-east axis (area 221), much later restored and/or extended by Nectanebo I (379/78–361/60 BC). Excavations at the northern façade yielded a number of fragments from a colossal sphinx of red granite, such as a paw (p. 21, top) and a badly weathered head. Its flat top indicates the one-time presence of a crown made of a separate block, as found in other sphinxes of

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Found in area 248:  
fragment of a statue  
of a deity (silicified  
sandstone, New  
Kingdom).

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A relief of Ramesses II as Usermaat-resetepenre-Paramessu from Area 248.



Photo: Christopher Breninek

Pyramidion of an obelisk of Ramesses VI.



Photo: Dietrich Raue

the Ramesside Period. Probably forming part of a pair, if not an alley, it guarded a processional way that led northwards to the main east-west avenue of sphinxes, connecting the main gate in the west with the obelisk of Sesostris I.

Among the blocks of silicified sandstone, several large blocks can be attributed to a gate of Ramesses II. The reliefs show the elongated variant of the *khepresh*-crown that is well attested for the latter decades of his reign (opposite page, bottom). The only god depicted is the sun god, as Ra-Horakhet and Ra-Horakhty. Already in 2015, a large statue of a king showing him lunging forward was found in front of the eastern façade. Made of red granite, it has a cartouche of Merenptah (1213–1203 BC) on the right shoulder.

The limestone fragments of area 221 attest to Merenptah and Ramesses IV. The Horus-name of, probably, Seti II is preserved on a reused block of red granite. Other architectural elements – for example, drums of papyrus columns of 120 and 180 cm diameter – can likely be ascribed to Ramesside building activity, too.

None of the three sanctuaries – areas 200–203, 248 and 221 – yielded evidence for any royal activity of Libyan or Kushite kings of the Third Intermediate Period or the Saite rulers of the Twenty-sixth Dynasty. Monuments like the obelisk of Psamtik I





Photo: Dietrich Raue



Photo: Dietrich Raue.

(664–610 BC) in Rome in front of the Italian Parliament leave no doubt about Saite royal investment in Heliopolis – but the areas so far investigated in the western third of the temple with its vast Ramesside buildings remained unaffected by any building or embellishing activities until Nectanebo I took the initiative again in his renaissance project as the new Kheperkara (= Sesostri).

Above: the paw of a colossal sphinx found in Area 221.

Left: fragment from a gate of Ramesses II, showing the king with an elongated *khepresh*-crown.

- Aiman Ashmawy is General Director of Antiquities of Lower Egypt. Dietrich Raue is custodian at the Egyptian Museum Georg Steindorff (University of Leipzig). The mission cooperates with the University of Applied Sciences Mainz (Kai-Christian Bruhn) and is grateful for the ongoing support of the DFG, the DAI, the German Embassy in Cairo, the Fondation Schiff-Giorgini, the European Foundation for Education and Culture of the Rahn-Dittrich Group, the Mehen Foundation for Culture and private donors. To HE the Ministers of Antiquities Prof Dr Khaled el-Enany and Mamdouh Eldamaty, the general assembly of the MoA, the director of the inspectorate of Matariya, Khalid Mohammed Abu'l-Ela, the director of the museum at the obelisk of Heliopolis, Hoda Kamal Ahmed, and the staff of the inspectorate and the storerooms of Matariya and Tell Hisn we express our sincere gratitude for their ongoing support.



# Discovered, lost, rediscovered: Userhat and Khonsuemheb

A Japanese expedition from the Institute of Egyptology at Waseda University began working in the al-Khokha area in the Theban Necropolis in 2007 under the direction of Prof. Jiro Kondo. Since then, the team has rediscovered the tomb of Userhat (TT 47), Overseer of the King's Private Apartment under Amenhotep III, which had been excavated by the *umda* (headman) of al-Qurna village early in the 20th century. When clearing its forecourt, the team discovered the previously unknown tomb of Khonsuemheb, dating to the Ramesside Period. **Jiro Kondo** and **Nozomu Kawai** discuss the highlights of recent work done at the site.

A half century has passed since Japanese archaeologist began investigating in Egypt in 1966. The team from Waseda University began its first excavation in Malqata South in the 1970s where they discovered a ceremonial building of Amenhotep III at Kom al-Samak. Since then, we have worked at sites related to Amenhotep III (1391/88–1353/51 BC), such as the palace of Malqata, the private tombs of Amenhotep III's reign, and the tomb of Amenhotep III (KV 22) in the Western Valley of the Kings.

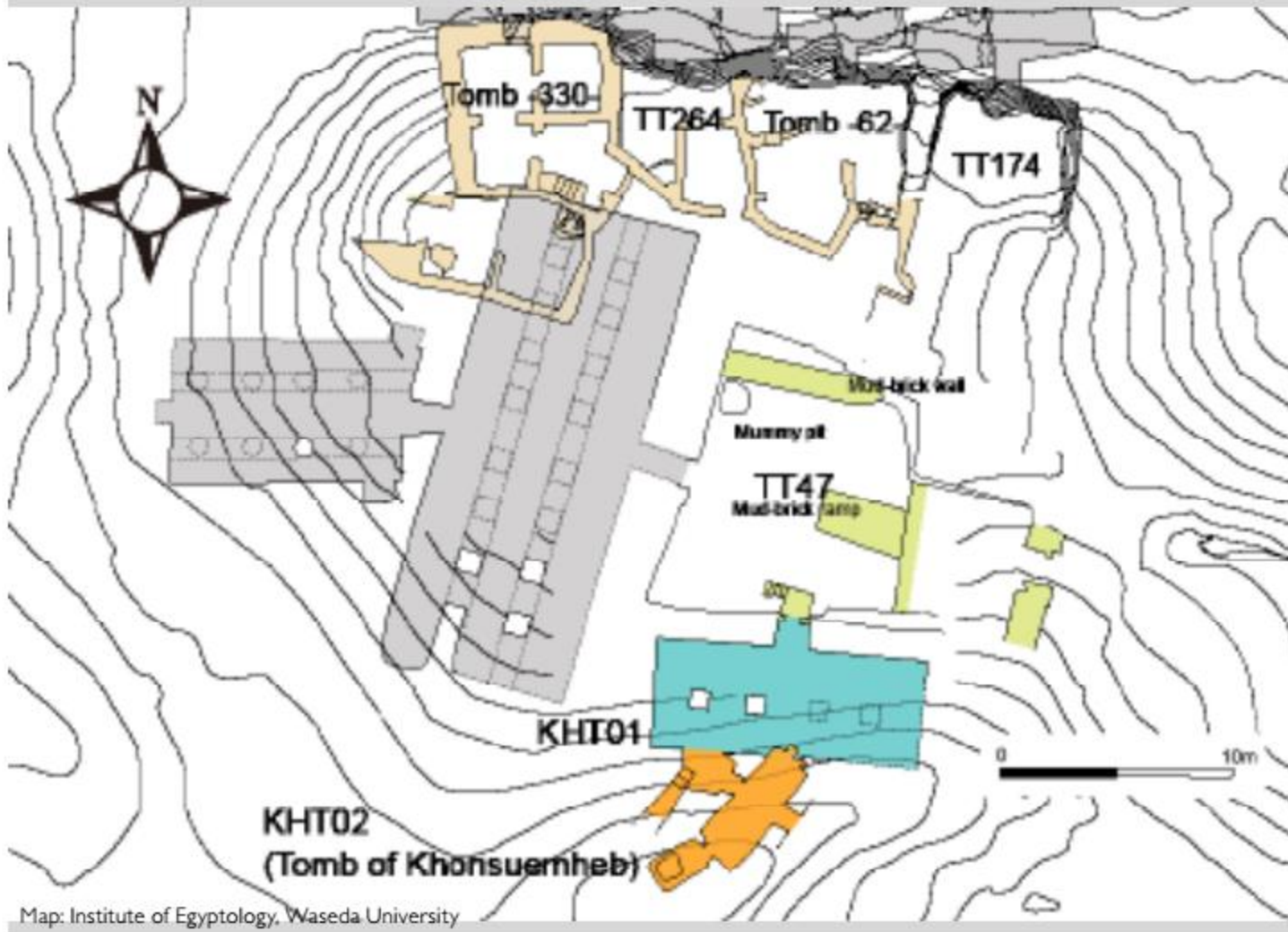
In 2007, we began a new project to rediscover and study the tomb of Userhat (TT 47), an official under Amenhotep III, at

al-Khokha as the logical continuation of our research programme. The tombs in the vicinity of TT 47 have also been investigated (see the map on the opposite page). In 2008, we succeeded to rediscover TT 47, which had originally been found in 1902–03 by the *umda* of al-Qurna village under the supervision of the Department of Antiquities. Howard Carter reported on the work in the *Annales du Service des Antiquités de l'Égypte* (vol. 4), including a photograph of the beautiful relief figure of Queen Tiye, the principal wife of Amenhotep III, carved on a wall inside the tomb (see p. 25, top). A fragment of this image was later looted

Lintel of the tomb  
of Userhat (TT 47),  
'Overseer of the King's  
Private Apartment'.







Map of tomb TT 47 and its surroundings.

and eventually brought to the Musées Royaux d'Art et d'Histoire in Brussels where the piece is now being exhibited. Before our rediscovery of TT 47, the last report concerning this tomb comes from Arthur Weigall in 1908. After this, the exact location of TT 47 remained lost for a century.

We began working in the area of al-Khoka in December 2007, after modern village houses had been torn down when Qurna village was relocated further north. We cleaned a large shallow depression and identified the edge of a courtyard full of debris, which we assumed to belong to TT 47. Clearance of the western part of the courtyard exposed the lintel with

the name and title of the tomb owner facing to the east: 'Overseer of King's Private Apartment, Userhat' (images below).

The lintel is approximately 2.8 m long. Both the upper and lower edges are extensively damaged, to a surviving height of approximately 60 cm. The lintel is decorated with relief carvings of very high quality from the time of Amenhotep III, consisting of two scenes: on the right, Userhat worships Atum and a goddess (either Hathor or the Western goddess), while on the left there are images of Ra-Horakhty and Maat; the figure of Userhat on this side has been lost. In the centre of the lintel, the nomen and prenomen of Amenhotep III are

Line drawing of the lintel from TT 47.

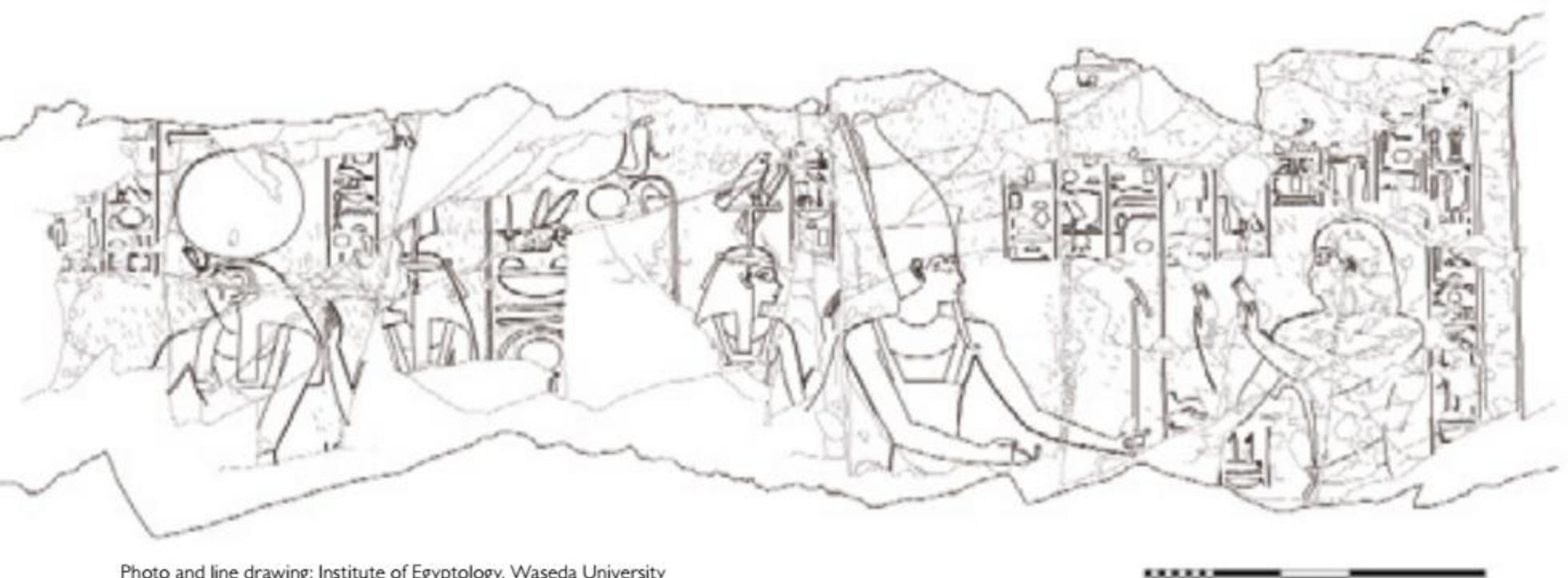


Photo and line drawing: Institute of Egyptology, Waseda University



inscribed under the sun disk. The lintel parallels that of the contemporary tomb of Kheruef (TT 192), Overseer of the House of Queen Tiye. In 2009, inscribed doorjambs were revealed on both sides of the entrance gate, each showing five columns of vertical incised hieroglyph inscriptions. At the bottom, we find the seated figure of the tomb owner, Userhat, with short inscriptions of his epithets and titles (image below, right). A new title of Userhat is attested in the vertical inscription: 'Overseer of Seal Bearers (of the Palace)', whose responsibility it would have been to manage parts of the palace treasury.

Two years later, in 2011, we rediscovered the rear wall of the transverse hall – this is the part of the tomb from which the famous limestone relief of Queen Tiye mentioned earlier was taken. The scene shows Userhat making offerings to Amenhotep III and Queen Tiye under a kiosk, the queen clearly identifiable by the remains of the tall twin feathers of her distinctive diadem. Amenhotep's head is missing. In front of the kiosk are columns of hieroglyphic text. We also found a dyad of Userhat and his wife hewn on the southern side of the inner chamber behind the transverse hall (image below, left). Clearance of the tomb is still unfinished since the tomb's bed-rock is unstable and requires conservation before further investigations can be carried out.

Below: dyad of Userhat and his wife on the south side of the inner chamber.

Below right: the inscribed doorjamb in the tomb of Userhat with the seated figure of the tomb owner and short inscriptions of his epithets and titles.

The clearance of the tomb's forecourt yielded a number of objects that relate to the activities in this area from the construction of TT 47 up to the modern days of al-Qurna village, including fragments from burials of the Saite Period and a dense concentration of pottery shards dating to the Ptolemaic Period. Notably, we found a mud-brick wall to the north of the forecourt, parallel to the width from the central axis to the south wall of the forecourt, indicating that the wall was constructed at the same time as TT 47. It measures about 7 m from east to west, with a thickness of 1.05 m (2 cubits). Each mud brick is 24 cm long and 12 cm wide. Five funerary cones with the name of Userhat were found *in situ* in the mud-brick wall, in a horizontal line, at intervals of about 53 cm (approximately 1 cubit) and a brick-shaped funerary cone below them. It should be emphasized that this is, as far as we know, only the third example of funerary cones still found *in situ* in the Theban Necropolis. This is also a rare example of funerary cones embedded in a wall, rather than inserted above the entrance of the tomb chapel, which, based on iconographic evidence from tomb paintings, is usually considered to have been the standard practice.

While cleaning the forecourt, in 2013 we came across the entrance of the previously



Photo: Institute of Egyptology, Waseda University



Line drawing: Institute of Egyptology, Waseda University



Below: the image of Queen Tiye from TT 47, now in the Musées Royaux d'Art et d'Histoire in Brussels.



Photo after Annales du Service des Antiquités de l'Égypte, vol. 4.

unknown, unfinished tomb KHT 01, hewn out on the south wall of the forecourt (image p. 26. top). After entering, we found a part of yet another tomb, connected to KHT 01. This latter structure is beautifully decorated and in a good state of preservation. On stylistic grounds, we dated it to the Ramesside Period (image p. 26). The owner of the tomb we identified as Khonsuemheb, 'Chief of the Storehouse of Mut' as well as 'Chief Brewer of the Temple of Mut'. His wife, Mutemheb, was a 'Singer of Mut', as was their daughter, Isetkha. His son Ashakhet bore the title of 'Wab-priest of Mut' and, like his father, was a 'Chief Brewer of the Temple of Mut'.

The tomb of Khonsuemheb has a T-shaped plan. Most of the walls and ceilings of the transverse hall are decorated. On the side wall of its northern part, we discovered statues of Khonsuemheb, Mutemheb and 'her' daughter Isetkha (probably implying that this was Mutemheb's second marriage). On the eastern wall of the northern part of the transverse hall are depicted the funerary procession and the opening of the mouth ceremony for Khonsuemheb. Opposite, on the western wall, Khonsuemheb and his wife make adoration to Osiris and Anubis on the upper register, while his sons Ashaket and Penamun make offerings to Khonsuemheb and his wife on the lower.

Rear wall of the transverse hall in the tomb of Userhat.



Photo: Institute of Egyptology, Waseda University



The rediscovered entrance of the tomb of Userhat (TT 47) and the entrance of KHT 01 on the left.



Photos: Institute of Egyptology, Waseda University

On the western wall of the southern part of the transverse hall, members of Khonsuemheb's family make adoration, respectively, to Ra-Horakhty and Osiris. The eastern wall of that part of the hall is unfinished and decorated with line drawing in red ink. The ceiling is decorated with a number of different patterns, in the centre showing the solar boat, the text of the hymn to the sun god and two figures of Khonsuemheb making adoration.

Tomb of Khonsuemheb, northern part of the transverse hall: statues of the tomb owner, his wife Mutemheb and her daughter Isetkha.

As we entered the tomb of Khonsuemheb via the northern wall of its transverse hall, we are now excavating outside, above the tomb, in order to uncover the main entrance from its forecourt as the next step for further

investigation and conservation. The coming seasons may unearth the entrance as well as artefacts related to the tomb. We have also begun conserving its beautiful wall paintings.

- Jiro Kondo is a professor of archaeology at Waseda University, Japan, director of the Institute of Egyptology at Waseda University and director of the Theban Tombs Project. Nozomu Kawai is an associate professor at Kanazawa University, Japan, and a member of the Theban Tombs Project team. We would like to thank the MoA for its unfailing cooperation. We are indebted to the Japan Society for Promotion of Science for its grant-in-aid for scientific research.

Photo: Institute of Egyptology, Waseda University





# Shabtis from tombs MMA 1151 and 1152 in western Thebes

The site around two tombs on a little noticed hill in the Theban Necropolis, currently excavated by the Polish Center of Mediterranean Archaeology, has yielded a large number of shabtis. **Marta Kaczanowicz** explains what they can tell about the history of the site and the tombs' occupants.



A small, nameless hillock located just opposite the south-west corner of the Sheikh Abd el-Qurna hill has rarely been noticed or described by scholars working in the Theban Necropolis. The hill, however, seems to have been a desirable place for burials at various stages of development of the necropolis: during the early years of the Middle Kingdom it gained importance due to its proximity to the royal mortuary complex in the nearby valley behind Sheikh Abd el-Qurna; since the Nineteenth Dynasty, Ramesses II's Mansion of Millions of Years stood in the foreground, at the edge of the floodplain; and in the Late Period the area



Clay shabtis from tombs  
MMA 1151 and 1152.





Left: view from the entrance of tomb MMA 1152, with the Ramesseum in the distance.

Right: entrance of tomb MMA 1152.



Photo: Piotr Witkowski

at the back of the Ramesseum (the so-called South Asasif) turned into a prominent necropolis of Kushite and Egyptian officials.

Worth mentioning is also shape of the hill, much resembling a natural pyramid. Four tombs have been cut into its slopes: two larger ones, MMA 1151 and 1152, located, respectively, on the northern and eastern hillside, and two smaller ones, both on the eastern side and abandoned while close to completion.

Interestingly, our hill seems to have once been the borderline between two archaeological concessions, belonging to the French and American mission, respectively. Herbert Eustis Winlock mentioned MMA 1151

in his work on the monastery of Epiphanius in the 1920s. His unpublished manuscripts contain a plan and description of the tomb, as well as a note stating that the other tomb, MMA 1152, remained unexcavated at that time and was within the French concession. Excavation of pit 1152 must have taken place shortly after Winlock's expedition, perhaps during the 1930s. Sadly, no report of these works was ever published.

MMA 1151 and 1152 were hewn at the turn of the Eleventh and Twelfth Dynasties, probably contemporaneous with the construction of the mortuary complex in the nearby valley, belonging to either one of the last monarchs



of the Eleventh Dynasty or to Amenemhat I (1991–1962 BC). Since then, both tombs were repeatedly reused, first as a burial place of later generations of Thebans, much later as a Coptic hermitage (MMA 1152 became the monks' residence, MMA 1151 their chapel).

So far, the site has yielded a great amount of finds, among which the most numerous are pottery sherds, textile fragments, wooden coffin and cartonnage pieces, as well as faience beads from Late Period bead nets. Particularly interesting is a rich collection of shabtis – both fragments and whole figurines. So far, we recovered 1238 pieces, from which at least 647 statuettes can be reconstructed.

Based on stylistic features and the materials used, shabtis can be divided into 13 distinct types. Some types, however, are represented only once within the whole set. This is the case for an alabaster (travertine) shabti (9.6 cm height) – a very characteristic statuette belonging to a group of 'peg shabtis' (*à contours perdus*), dated to the Twentieth Dynasty. Apparently, the statuette must have been brought to the hill during a later period

(perhaps by the monks?), as there is no other indication that these tombs were used for burial at that time.

Anepigraphic clay figurines, burnt and painted blue in imitation of faience shabtis, form the biggest group of our collection. These are statuettes of both workmen and overseers, their height ranging from about 5.5 to 7 cm. They clearly came from two different moulds (one for workmen, one for overseers) and once formed a single set. Similar figurines, likely from the same workshop, have been found in Deir el-Medina. Most probably, they are associated with one of the burials of the Libyan Period (Twenty-second to Twenty-third Dynasties, c. 945–720 BC).

A small group of faience shabtis belonging to David Aston's C, D, E and G types we also dated to the Third Intermediate Period. All of them are of pale blue colour and have details added in black ink. Unfortunately, none of them allows for the identification of their owner – the only preserved piece of text is the epithet 'true of voice' with a male ending, thus indicating the gender of at least one of the deceased buried on the hill. The remaining figurines lack preserved texts. Some of the finest specimens might have been removed from the tombs during previous excavations, which would explain a small number of faience rather than clay shabtis, when for this period sets of 401 statuettes of either type should be expected.



Photo: Piotr Witkowski



Photo: Marta Kaczanowicz

Far left: the single travertine 'peg shabti' found at MM 1151/1152. Left: upper part of a faience shabti.



Photo: Piotr Witkowski



Above left: plateau on the northern slope of the hill, in the distance MMA 1152 with a Coptic tower in front of the entrance. Right: entrance of MMA 1151.



Photo: Marta Kaczanowicz

Late Period shabtis are represented mostly by statuettes made of sun-dried mud, painted green or unpainted. These are definitely the smallest of all the shabtis found at the site, their height ranging from 3 to 5.5 cm. Some of them have meticulously marked details, such as beards or hoes, while others look like carelessly shaped, digit-like pieces of clay. They come from a Twenty-fifth / Twenty-sixth Dynasty burial (or burials) (c. 730–525 BC).

During our season, no shabtis from the original Middle Kingdom burial came to light. This can easily be explained by the fact that the subterranean parts of both tombs were still unfinished at that time. Nevertheless, a study of pottery sherds suggested that some burial must have taken place during the late Eleventh or early Twelfth Dynasties, at least in tomb MMA 1152 (preliminary results of our pottery analysis can be found in T. I. Rzeuska and M. Orzechowska, *Polish Archaeology in the Mediterranean* XVI). If there had been any shabtis in the original equipment of these tombs, they probably did not exceed the number common for this period of 2 to 5 figurines, and they might have been lost in later times through tomb reuse or grave robbing.

It seems probable that the deceased buried on the hill during the Third Intermediate and Late Periods belonged to a group of citizens of Thebes of a slightly higher status, perhaps a priestly family (as indicated by a text on a cartonnage found by Winlock in MMA 1151, belonging to a priest of Amun), but were unlikely to be members of the local aristocracy. Most of the shabtis do not come from the

shafts of the tombs, but from the chapels and courtyards on the surface, as well as from the slopes of the hill – the result of excavations at the site during the first half of the 20th century. Additionally, some pieces of funerary equipment, like the abovementioned peg shabti, must have been brought to the hill in Coptic times. This applies to numerous funerary cones from nearby tombs, used by the monks as amphorae stoppers. Attributing particular items to either of the tombs is thus in most cases impossible.

Current research on the tombs is conducted under the auspices of the Polish Center of Mediterranean Archaeology in Warsaw in cooperation with Adam Mickiewicz University in Poznań. The publication of the statuettes from the site is planned as part of the work on the architecture and Pharaonic material coming from the tombs.

Clay shabti.



Photo: Marta Kaczanowicz

• Marta Kaczanowicz is a PhD student at Adam Mickiewicz University, Poznań. Sincere thanks are due to Mr. Tomasz Górecki, director of the Polish mission in Qurna, and Dr. Andrzej Cwiek, responsible for the Pharaonic project, for permission to publish this material, as well as to other members of the expedition and persons involved in the project. Work for the years 2015–19 is partially financed by the Ministry of Science and Higher Education (project no DI 2014 000144). Reports from previous seasons of have been published in *Polish Archaeology in the Mediterranean*. Research is also accessible online at <http://www.pcma.uw.edu.pl/en/pam-journal/>.



# Digging Diary 2016-17

Summaries of archaeological work undertaken in Egypt since autumn 2016. The sites are arranged geographically from north to south, ending with the oases. Field Directors who would like reports of their work to appear in EA are asked to e-mail a short summary, with a website address if available, to the editor: [jan.geisbusch@ees.ac.uk](mailto:jan.geisbusch@ees.ac.uk) | JAN GEISBUSCH

## LOWER EGYPT

**Tell el-Fara'in (Buto):** The DAI team under field director Ulrich Hartung continued excavations of late pre-Dyn settlement remains in Oct/Nov 2016. The revealed mud-brick structures include another installation consisting of nine small parallel walls, located in a courtyard. A similar construction has been excavated previously in an overlying layer. Both installations seem to have been covered by matting on top of their walls and might have served for the drying of agricultural products such as grain or fruits, outspread on the mats. Until now, such installations have not yet been found in pre-Dyn Egypt but they are known in the Near

continuing research in the reconstruction of ancient water courses and other features of the landscape, including a study season of pottery found during the regional survey. The fieldwork focused on two very prominent levees still visible on the modern surface and running roughly parallel, about 1 km apart, in a N-S direction. An auger core transect was laid across both, and in the W levee a deeply buried ancient water course could be detected. [www.dainst.org/projekt/-/project-display/51318](http://www.dainst.org/projekt/-/project-display/51318)

**Wadi al-Natrun (Deir al-Surian):** Although the Dec 2016 season of the Deir al-Surian Conservation Project (Univ of Amsterdam/Warsaw Univ) under Karel

legend of Dorotheos and Theopisthe. [www.facebook.com/DeirAlSurianConservationProject](https://www.facebook.com/DeirAlSurianConservationProject)

## UPPER EGYPT

**Dendera:** The OI, led by Gregory Marouard, completed its third season between Nov 2016 and Jan 2017, in close collaboration with the IFAO, which welcomed the OI on its archaeological concession. The main focus of the project concerns the long-term evolution of the settlement and the connection with the Hathor and Isis sanctuaries from the settlement's origins to the Late Roman Period, with a special interest on the 4th and 3rd millennia BC. About 300 m outside and on



Tell el-Fara'in (Buto). Photo: Ulrich Hartung/DAI.

East since Neolithic times. The newly found installation dates to late Naqada IIIA2. The courtyard is surrounded by several rooms that form a kind of grange. Interestingly, several mud-brick walls of Naqada IIIA/B date yielded small bag-shaped jars with intentionally drilled 'eyes', either immured between the lowest brick layers or deposited below the walls. As there seems to be no apparent practical purpose of such a feature, the jars may have had an apotropaic significance for the protection of the walls. [www.dainst.org](http://www.dainst.org)

**Kom el-Gir:** Another DAI project worked around Tell el-Fara'in and Kom el-Gir under field director Robert Schiestl in Sep/Oct,



Wadi el-Natrun: St. Michael and Dorotheos, eastern wall of the nave (13th c.) Photo: Karel Innemée.

Innemée was short, some interesting results have been achieved. While renewing the plaster on the in- and outside of the Church of the Holy Virgin, a number of architectural details were discovered that shed new light on its history. Limited excavation work could be carried out under the floor of the narthex, showing that this part was a 9th or 10th century addition. Two rows of blocked windows in the barrel vault over the nave were re-opened. In the SE corner of the nave, where in previous seasons paintings belonging to the funerary chapel of Abbot Maqari (d. AD 889) were found, more paintings were uncovered (13th century). A remarkable scene, showing St. Michael on horseback, is an illustration of the Coptic

the E side of the main enclosure wall, the work focused this season on a wide domestic area – previously investigated by a French-Polish mission in the early 2000s – which marks a massive and fast increase of the town during the late OK. Founded on the natural sand, this ex-nihilo area was extensively excavated over about 2500 sqm in order to understand more broadly the plan of the neighbourhood, the layout and organisation of the domestic units and the formation process of a new urban area at the edge of the OK town. The occupation is limited to the FIP and early 12th Dyn before a massive abandonment and a possible downturn of the agglomeration later during the MK. A preliminary geomorphological exploration conducted by



Tim Ralph (Macquarie Univ) also revealed the location of the flood plain immediately to the N of this part of the settlement. Intramural excavations have also been completed this season. In the vicinity of the Hathor and Isis temples, well-stratified 4th and 5th Dyn administrative and domestic contexts have been discovered, sealed under the foundation layer of an early MK enclosure wall. On the S and E sides of the Isis temple, under the foundation of another early MK building (very first phase of this sanctuary?), remains from Nagada IIC-D have been further excavated, leading to the discovery of several stratified phases and an early installation made with large limestone boulders, confirming the domestic and artisanal function (brewery) of those contexts. This is the oldest evidence of occupation discovered so far at Dendera. [www.ifao.egnet.net/archeologie/dendara/](http://www.ifao.egnet.net/archeologie/dendara/)

**Dendera:** The IFAO team directed by Pierre Zignani continued work at Dendera in collaboration with Macquarie Univ (Yann Tristant) and the OI (Grégory Marouard) in Nov/Dec 2016. The season was devoted to the architectural studies of cultic buildings (Roman *mammisi*, technology of the ashlar stonework), the excavation of the large Pharaonic cemetery and the settlement.

geomorphological survey aims to reconstruct the ancient landscape of Dendera and the developments of the Nile River in the past: [www.ifao.egnet.net/archeologie/dendara/](http://www.ifao.egnet.net/archeologie/dendara/)

**Deir el-Ballas:** At the request of Mr. Mustafa Waziri and the Qena Inspectorate of Antiquities, in response to damage at the site from looting and the expansion of the surrounding modern town and cemetery, new work was conducted at the SIP-Early 18th Dyn site of Deir el-Ballas by the Ancient Egyptian Heritage and Archaeology Fund under the direction of Peter Lacovara in Jan 2017. Our goals were to survey, map and photograph to assess the current condition of the site, the perimeter of the antiquities area, and possible ways to protect and restore the standing structures. We concentrated this season on the 'South Palace', which had suffered from looters emptying out some of the casemate foundations and digging holes in the façade of the E wall of the platform, resulting in the collapse of significant parts of the brick facing. While the areas of the Workmen's Village and associated chapels have been entirely destroyed, many other parts of the settlement have so far been preserved. The 'North Palace' is being encroached upon by the spread of the

jambes to support the weight of the lintels. In addition, the epigraphic and architectural recording of the 'painted door', another Roman doorway still standing to the S-W of the Nectanebo precinct, was completed. [www.ifao.egnet.net/archeologie/coptos/](http://www.ifao.egnet.net/archeologie/coptos/)

**Karnak:** The CFEETK (MoA/CNRS USR 3172) programmes of archaeological and epigraphic research and conservation continued at Karnak between Sep and Dec 2016 under the direction of Mohamed Abdel Aziz and Christophe Thiers. To the E of the Ptah Temple, B. Durand, M. Abady and A. Nasseh continued the excavation of a Late Roman house, revealing Christian occupation of this area. The restoration and conservation programme of the Akh-menu continued under the supervision of L. Antoine, M. Abd el-Nasser and M. Lefevre, focusing on the columned hall and the rooms around the chapel of Alexander the Great. After a study of the loose blocks led for the past two years by G. Dembitz, the reconstruction programme of the walls of the court of the 7th Pylon started under the supervision of A. Garric; the first step of this work concerned the E wall of the court. It will be followed by the E part of the S wall of the hypostyle hall. The online archives of the CFEETK provided



Dendera: aerial view of the OI excavations (Zone 4). Photo: Gregory Marouard/OI.

The plan of the ground floor of the *mammisi* has been completed, while several sections inside and outside the sanctuary have been drawn. Several tombs of the late FIP/early MK have been cleared during the season on the necropolis. A NK limestone statue was discovered in a secondary context near one of the robbed and reused tombs. Inside the precinct of Hathor, operations were conducted to study the first stages of settlement, and the development of an ancient enclosure wall E of the main temple. The work conducted in the outer (E area) led to the identification of about 10 new late FIP/early MK domestic installations or group of installations with larger units similar to the one excavated by IFAO in the 1990s. A new

modern town and cemeteries, so it is critical to find a way to protect and restore this important structure.

**Coptos:** The Univ Lyon 2/IFAO mission under Laure Pantalacci worked at Coptos in Oct/Nov 2016. The season was mainly devoted to the *anastylosis* of two monumental Roman doorways, re-erected near their original location to the S-E of the Min temple. After re-erecting the doorjambes in the previous seasons, this year the lintels and cornices of the two door frames were lifted and put in place. In order to strengthen the structure, the different parts of the doors were bolted to a stainless steel framework, and steel girders were inserted on top of the



Karnak. Photo: CFEETK.

more than 30,000 HD photographs, and the Karnak online project continued under the supervision of S. Biston-Moulin. [www.cfeetk.cnrs.fr/karnak/](http://www.cfeetk.cnrs.fr/karnak/)

**Luxor:** Between Oct 2016 and Apr 2017, led by field director W. Raymond Johnson, Chicago House architect/artist Jay Heidel continued to supervise the data management programme and database of the inscribed architectural blocks and fragments stored and displayed in the Luxor Temple blockyard with 3,672 entries in the database and affixed aluminium numbered tags on 800 fragments to date. Photographers H. McDonald and O. Murray began digital photogrammetric photography of entire



rows of Amenhotep IV Karnak talatat blocks in the initial stages of a programme designed to record all 50,000 blocks and fragments in the blockyard. Egyptologist/artist K. Vertés continued his facsimile pencilling and digital inking of the Tetrarchic Roman frescoes in the Imperial Cult Chamber on the E and S walls. Luxor Temple conservator H. Kariya conducted her annual condition survey, maintenance and treatment of the blockyard material as well as consolidating a group of fragments that had been recovered during the USAID-funded Luxor Temple dewatering programme in the years before 2006. <http://oi.uchicago.edu/research/projects/epi/>

**Thebes West (Deir el-Bahari):** The Polish-Egyptian conservation effort under field director Zbigniew E. Szafranski (PCMA), coupled with documentation and digging, continued in the royal cult complex on the upper terrace of the Temple of Hatshepsut at Deir el-Bahari. A support-ballast limestone construction was unearthed in excavations conducted by the outer face of the S wall of the Chapel of Hatshepsut. This appears to be a unique example of building construction invented in the reign of the queen. Two Coptic papyri were found between blocks of the S wall of the Chapel; the documents were

we have started with a new reconstruction. [www.templeofhatshepsut.uw.edu.pl/en/](http://www.templeofhatshepsut.uw.edu.pl/en/)

**Thebes (Valley of the Kings):** During the Nov 2016 to Feb 2017 season, the Kings Valley Project (Univ of Basel) under field directors Susanne Bickel and Elina Paulin-Grothe, focused on the analysis of the large amount of fragmented burial goods retrieved from KV 40 and KV 64. Among the most rewarding convolutes are the pottery jars with inscriptions, naming princesses, princes and other members of the royal entourage from the time of Amenhotep III; textiles as well as coffin and cartonnage fragments from both the 18th Dyn and the period of reuse of the tomb in the 22nd Dyn. All pieces have to be cleaned and restored before analysis due to the impact of fire set by robbers. Anthropological analyses are being pursued and mummification techniques observed. KV 37 was accessed for the first time since the survey of the Theban Mapping Project in 1980 and a group of storage jars was found inside. The survey of the area and the reconstruction of the original topography and levels of use of the side valley leading to the tomb of Thutmose III are being expanded and site protection measures applied. The project also continues the study

fragments mainly from the destroyed doorway were recovered. Conservator H. Kariya consolidated the fractured limestone fragments in preparation for photography and drawing. Senior epigrapher J. B. McClain continued the first collation of the facsimile drawings of the portico façade reliefs done by senior epigraphic artists M. De Jong and S. Osgood, while R. Johnson continued the second collation of the drawings. <http://oi.uchicago.edu/research/projects/epi/>

**Medinet Habu:** The epigraphic team in the small Amun temple of Hatshepsut and Thutmose III under the supervision of J. B. McClain (OI) continued work on the drawings for Medinet Habu XI and XII between Oct 2016 and Apr 2017, while T. Di Cerbo and R. Jasnow continued their digital documentation of Coptic graffiti in the N Ptolemaic annex. Epigrapher J. Kimpton, assisted by A. Helmholz, continued the cataloguing of blocks and fragments of the destroyed Medinet Habu W High Gate, while artist K. Alberts continued the facsimile drawing of selected fragments and groups. Photographers Y. Kobylecky, H. McDonald and O. Murray all worked on the systematic documentation of the blocks, fragments and W area for photogrammetric mapping. Senior conservator L. Hassan



Medinet Habu: conservation teams. Photo: Oriental Institute.

placed there shortly before the Chapel was transformed into a church. Documentation work in the main sanctuary of Amun-Re and in the S chamber of Amun was finally set up. 3D scanning technology supported the documentation in the sanctuary, completing astronomical research and the conservation of this cult place. One of the sandstone sphinxes of Hatshepsut was restored and placed to the N of the processional path in the lower courtyard. The reconstruction of two other sphinxes continued. New fragments were found of the N colossus of Hatshepsut, placed at the N edge of the lower portico. Its head had already been restored in previous seasons. Therefore, the colossus, restored almost a century ago, was dismantled and

of several thousands of fragments from the wall decoration of Seti I, KV 17, aiming at the virtual reconstruction of damaged areas and of previous decoration phases. [www.kv64.ch](http://www.kv64.ch); <https://aegyptologie.unibas.ch/forschung/projekte/university-of-basel-kings-valley-project/>

**Thebes (TT 107):** Phase 2 of cleaning in the inscribed portico of TT 107, the tomb of Nefersekheru, Steward of Malqata Palace, was supervised by Boyo Ockinga and Susanne Binder in Jan 2017 for the Epigraphic Survey (OI). A lower level of limestone rubble, fused into a concrete-like conglomerate by ancient floodwaters over the original rock-cut floor, was removed and a half-dozen inscribed

supervised the Medinet Habu conservation work with the support of two grants: one from the RBF for the Ramesses III S well conservation and restoration work; another grant from USAID Egypt funding the development and restoration of the S and W sectors of the Medinet Habu precinct, including paved walkways on the S, W, and N sides of the mortuary temple that will allow public access to the W precinct, the House of Butehamun and an open-air museum in the area of the W High Gate. This season, an Egyptian conservation-student training scheme formed an important part of this programme. Stone mason F. Helmholz, assisted by J. Weninger, M. Abdel Haris and the stone team, laid and restored



100 m of sandstone paving along the S side of the Ramesses III mortuary temple. In addition to capping Ramesses III mud-brick walls along the stone pavement with new bricks, L. Hassan and the conservation team completed the mortar infilling of the blocks on the Domitian Gate, which is now finished. <http://oi.uchicago.edu/research/projects/epi/>

**Armant:** The joint IFAO/Cnrs-Univ Montpellier 3 mission, directed by Christophe Thiers (Cnrs, USR 3172-CFEETK), continued the archaeological survey in Armant in Nov 2016, focusing on the area W of the *naos* of the Montu Temple. The removing of the debris allowed this season to complete the uncovering of the W side of the Ptolemaic Temple. As expected in this area of the foundation, MK limestone blocks were discovered. L. Postel (Univ Lyon 2) resumed the study of the MK blocks and cultic furnishings. Other limestone blocks of Ramesses II were found. S. Biston-Moulin (Cnrs, USR 3172-CFEETK) studied the NK blocks, especially those of Thutmose III and Hatshepsut found this season, reused on the

Project continued its work in Oct/Nov 2016. The campaign focused mostly on the OK area started in 2012 (Zone 2), which covers a surface about 1000 sqm located less than 20 m W of the Ptolemaic temple of Horus. After several seasons excavating the remains of domestic installations and open courtyards from the early 6th Dyn and FIP, the occupation level connected to three phases of OK mud-brick enclosure walls and a massive building have been finally reached in most of the area. The latter construction, characterized by mud-brick walls of 2.30–2.80 m thickness with an unusual sloping outer face, is flanked on the S side by another massive building complex, whose subsidiary buildings were severely burned before abandonment. Obviously of an official nature, both constructions are respectively enclosed by a small precinct with a large open space to the E. Initially considered as possibly dating to the end of the 4th Dyn or the beginning of the 5th, a reassessment of the ceramic material from this monumental level made it possible to adjust this to a slightly later date. The discovery of several official clay sealings, one mentioning king Djedkare Isesi, also confirmed the foundation and the short-

conducted salvage archaeological recording in an area of the Eastern Desert. The team focused on mapping the standing monuments. They successfully created the base maps of Sites 2, 4, 5, 6, 9, 10, 11, 12, 16, and 36. Using GoogleEarth and also conducting a walking survey of endangered areas, they discovered 20 new archaeological sites. Most are related to the mechanics of ancient mining practices that often are not studied, such as watchposts, desert routes, overnight depots, areas of ancient prospecting and areas where the ancient miners acquired tools for mining. The Wadi el-Hudi Expedition also continued their surface survey and collection of diagnostic pottery and other artefacts that will help discern the chronology and use of these different regions. Additionally, they started to map and study the mechanics of the mining process at Site 9. Lastly, the team was fortunate to conduct test excavations at Sites 4, 5, 9, and 11. This provided extensive information about the living conditions and administration of Wadi el-Hudi. Major finds of the season include 11 new inscriptions in the form of stelae and rock art, as well



Wadi el-Hudi. Photo: Kate Liszka.

façade of the Roman *pronaos* foundations. W to the Ptolemaic *naos*, the E limit of the foundation of the 'western structure' was found, indicating that a second temple was built on the same axis of the Montu Temple, less than 7 m away. P. Mégard (topographer, MAEDI-CFEETK) and M. Gaber (topographer, IFAO) undertook photogrammetric surveys of that area in order to complete the architectural and archaeological surveys. H. el-Amir (conservator, IFAO) continued the conservation-restoration programme, focusing on the Ptolemaic crypts and loose sandstone blocks. He also led a field school with four MSA conservators. <http://recherche.univ-montp3.fr/egyptologie/ermant/>

**Tell Edfu:** Conducted by Nadine Moeller and Gregory Marouard (OI), the Tell Edfu



Dime es-Saba. Photo: Centro di Studi Papirologici.

lived functioning of those two monuments in the second part of the 5th Dyn. They were built simultaneously, in an area never settled before, erected *ex-nihilo* directly onto the natural river sand, which here is exclusively constituted by Nile stream deposits. Trenches on the various OK, FIP and MK enclosure walls were also continued this season in the S part of the site and the entire N section of the FIP enclosure was cleaned over a length of 75 m. The Tell Edfu project also participated in the site management by renewing the lighting of several rooms of the temple of Horus and carrying out extensive cleaning operations at the foot of the tell. <https://telledfu.uchicago.edu>

**Wadi el-Hudi:** In autumn 2016, the Wadi el-Hudi Expedition, led by Kate Liszka (California State Univ San Bernardino),

as 45 Demotic and Greek ostraca and a MK calcite seal and seal impressions. Most of these new inscriptions came from Site 4, which was an important MK amethyst mining centre that was later reused during the late GR Period. [www.facebook.com/wadielhudi/](http://www.facebook.com/wadielhudi/)

**Aswan:** The AKAP (Yale Univ / Univ of Bologna) under field directors Maria Carmela Gatto, Antonio Curci and Kimball Banks continued the survey and excavation in West Bank Aswan in Sep/Oct 2016. Some Palaeolithic sites have been investigated in Wadi Kubaniya, Wadi el-Tawil and Sheikh Mohamed: they consisted of scatters of animal bones (mostly fish), ostrich eggshell fragments, shell fragments and lithic tools. Deflated hearths, ashy areas, tethering and grinding stones have



been documented too, suggesting that the clusters could be tentatively interpreted as seasonal campsites or single-occupation sites and lithic workshops. The analysis of the lithic material that has been mapped and collected together with the other finds points to a Terminal Palaeolithic chronology. Moreover, a brief survey in the same areas has documented few rock art locations, four desert drive lines and some isolated finds, among which the most interesting is a quartz handaxe of possible Lower Palaeolithic age: it might represent the oldest lithic tool ever found in Wadi Kubaniya. A surface cluster of pottery has been noticed and documented on a gravel-covered bench at the base of Gebel Qurna, on the E side of Wadi Sheikh Mohamed; some of the sherds are decorated with incised patterns typical of Nubian productions dating to the 3rd millennium BC. Lastly, archaeological sites under threat by modern activities in the West Bank have been documented and reported for protection to the Egyptian authorities. [www.facebook.com/Aswan-Kom-Ombo-Archaeological-Project-AKAP-329171597128900](http://www.facebook.com/Aswan-Kom-Ombo-Archaeological-Project-AKAP-329171597128900)

## OASES

**Dime es-Seba (Soknopaiou Nesos), Fayyum:** Beside the study of previous seasons' finds and the continuation of the survey in the area surrounding Dime, the excavation in Oct/Dec 2016 by the Centro di Studi

Papirologici, Univ of Salento (Lecce, Italy) under Mario Capasso and Paola Davoli proceeded into the *temenos* of the god Soknopaios. The main efforts were concentrated on a new building (ST 203), erected against the rear wall of the temple already completely excavated (ST 20). It is built from local limestone blocks and is certainly a contra-temple or chapel with its own entrance on the N side. About half of its total extension (14.66 x 12.30 m) has been excavated. Like the other buildings of yellow limestone blocks, ST 203 also was quarried in the past to recover quality building materials. It is thus preserved to a maximum height of 1.7 m only. Its plan is quite unusual, with four columns on each side, joined by screen walls, and four more columns at the centre of the building. Only the three inner rooms have been excavated. In the central one, we discovered a chapel built with basalt and brown fossiliferous limestone, with small columns and screen walls. Only parts of two Hathoric capitals are preserved. A few, incomplete Demotic and Greek inscriptions have been found, together with ostraka and papyri. So far there is no evidence indicating the god venerated in this temple/chapel. The most interesting find is an architectural model in limestone, reproducing at a scale of 1:12 this same temple ST 203. It was kept inside the temple itself and several pieces have already been recovered. [www.museopapirologico.eu/snp](http://www.museopapirologico.eu/snp)

**Abbreviations:** EDP Early Dynastic Period; OK Old Kingdom; FIP First Intermediate Period; MK Middle Kingdom; SIP Second Intermediate Period; NK New Kingdom; TIP Third Intermediate Period; LP Late Period; GR Graeco-Roman; ERT Electrical Resistance Tomography; GPR Ground Penetrating Radar; pXRF portable X-ray fluorescence. **Institutes and Research Centres:** AEHAF Ancient Egyptian Heritage and Archaeology Fund; AFAS Academy of Fine Arts Seville; AKAP Aswan-Kom Ombo Archaeological Project; ARCE American Research Center in Egypt; AUC American University, Cairo; BA British Academy; BM British Museum; CEFB Centro di Egittologia Francesco Ballerini; CFEETK Franco-Egyptian Centre, Karnak; CNRS (USR) French National Research Centre (Research Groups); CSIC Spanish National Research Council; DAI German Archaeological Institute, Cairo; FNRS National Fund for Scientific Research, Brussels; IAJU Institute of Archaeology Jagiellonian University Krakow; IFAO French Archaeological Institute, Cairo; IOS RAS Institute of Oriental Studies of the Russian Academy of the Sciences; ISMEO International Association of Mediterranean and Oriental Studies; MMA Metropolitan Museum of Art; MSA Ministry of State for Antiquities, Egypt; NVIC Netherlands-Flemish Institute, Cairo; OI Oriental Institute, University of Chicago; PCMA Polish Centre for Mediterranean Archaeology, Warsaw; RBF Rockefeller Brothers Fund; SwissInst Swiss Institute for Architectural Research and Archaeology, Cairo.

## Egypt at its Origins 4

edited by M.D. Adams

with the collaboration of B. Midant-Reynes, E.M. Ryan & Y. Tristant



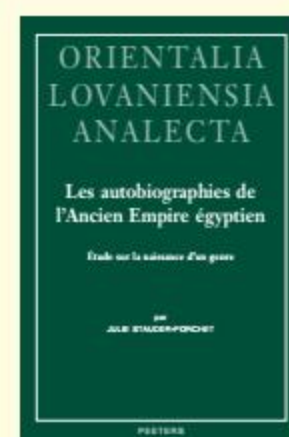
This volume, publishing the proceedings of the Fourth International Conference on Predynastic and Early Dynastic Egypt (New York, 2011), presents the results of the latest research and discoveries in the field which are leading to a better understanding of the origins of the Ancient Egyptian civilization. The 31 articles are organised under three major headings: Tell el-Farkha and Lower Egyptian Sites; Abydos, Hierakonpolis and Upper Egyptian

Sites; Objects and Iconography. Each contribution provides new insights into the variety of factors contributing to the rise of the distinct form of the early Egyptian state. Recent discoveries from major sites such as Hierakonpolis, Abydos, and Tell el Farkha, are the subject of different articles, but also other sites, such as Abu Rawash and the area of the First Cataract, are discussed.

2016 • Orientalia Lovaniensia Analecta 252 • XVIII-602 p. • ISBN 978-90-429-3385-9 • 110 EURO

## Les autobiographies de l'Ancien Empire égyptien

par J. Stauder-Porchet



Le travail retrace la naissance et le développement des deux genres de l'autobiographie de l'Ancien Empire égyptien (env. 2700-2150 av. J.-C.), l'autobiographie dite « idéale » et l'autobiographie dite « événementielle ». L'étude prend appui sur la forme, le contenu, la structure poétique, et la voix des textes, les lieux de leur inscription et leurs collocations avec d'autres types textuels, et les mutations politiques, sociales et religieuses qu'ils reflètent. L'un

et l'autre types sont étudiés dans leurs manifestations classiques, permettant d'identifier deux genres bien distincts dans leur structure, leurs fonctions, les lieux de leur inscription et la perspective qu'ils adoptent. L'autobiographie « idéale » comporte une dimension proprement funéraire, en relation à l'offrande et à l'appel aux vivants. L'autobiographie « événementielle » fait entrer le roi dans l'espace de la tombe du particulier, conférant une expression, parfois poétique, à la configuration du roi et du dignitaire et à la distinction que celle-ci implique. Une série de développements intervenus à la fin de l'Ancien Empire conduit à la dissolution des deux types et à la redéfinition de l'autobiographie égyptienne elle-même à la Première Période Intermédiaire.

2017 • Orientalia Lovaniensia Analecta 255 • X-350 p. • ISBN 978-90-429-3446-7 • 95 EURO



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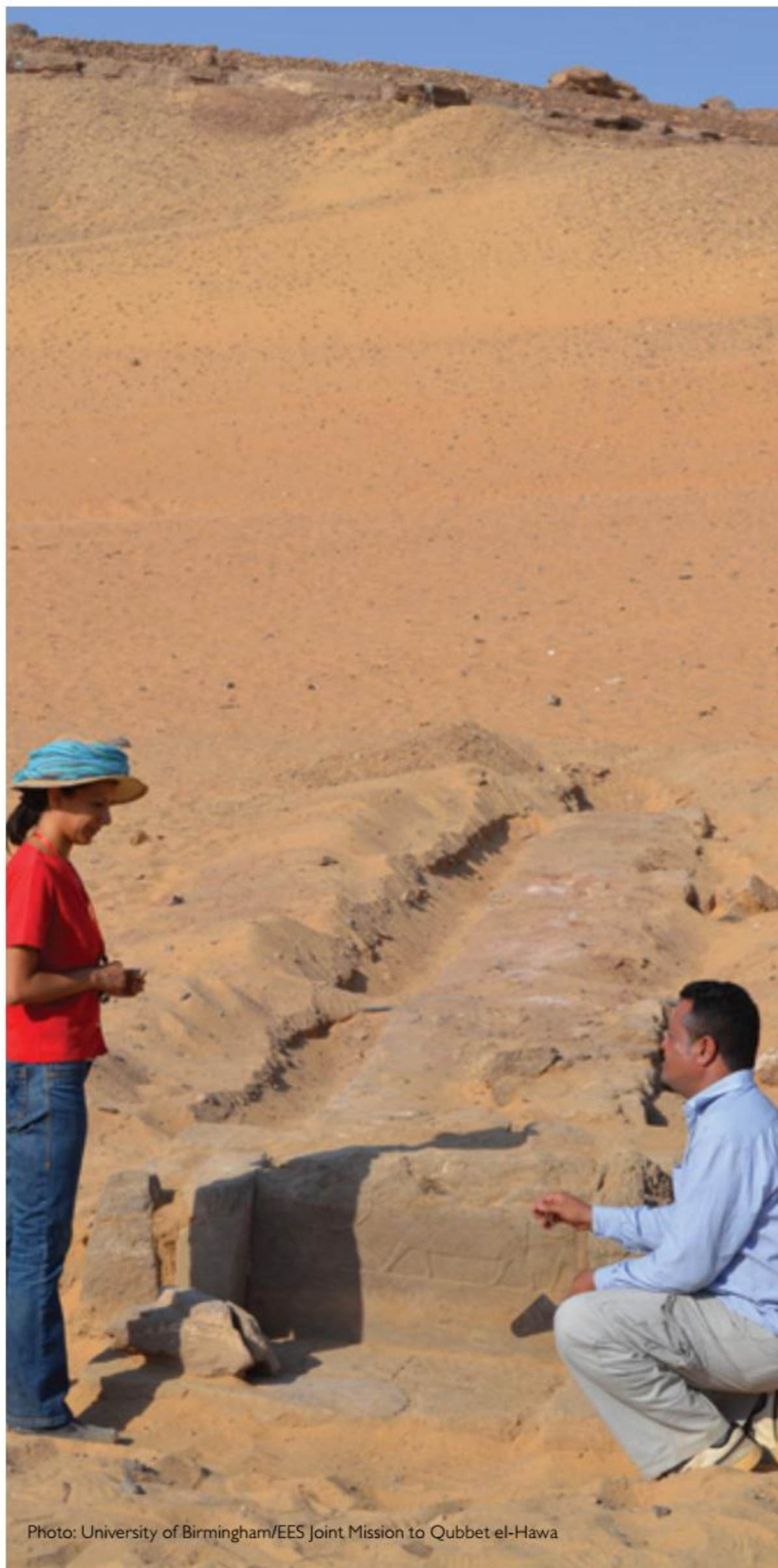
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# Missions of the Egypt Exploration Society



**Thebes:** The Oct/Nov 2016 season of the EES / Uppsala Univ Theban Harbours and Waterscapes Survey, led by Angus Graham, was principally a study season of the ceramic and non-ceramic material sieved from the sediment retrieved from augering along the Ay-Horemheb transect done in spring 2016. The project also carried out a number of GPR profiles and area surveys in the fields to the S of Kom el-Hettan and E of the temples of Ay-Horemheb and Medinet Habu. Furthermore, two percussion cores were carried out in the SE corner of the Amun-Re complex at Karnak between the NK and Nectanebo enclosure walls with the aim of clarifying the interpretations of Louis Franchet following his excavations in the area in the 1910s. The pottery and other non-ceramic material from these cores will be studied in spring 2017.

**Qubbet el-Hawa:** During the last season in the field, in Sep 2016, the joint Univ of Birmingham / EES mission, directed by Martin Bommas, discovered the E extension of the causeway of Sarenput I. Measuring a total of 133 m, it is the longest of its kind at the necropolis of Qubbet el-Hawa, near Aswan. Inscribed stone fragments bearing the titles of Sarenput and decoration carried out in raised relief reveal details about its time of construction. Furthermore a retention wall was discovered below the first terrace pointing to a second, lower terrace that was accessible via another causeway. Finds indicate burials in this area spanning from the OK down to the MK. [www.ees.ac.uk/news/index/382.html](http://www.ees.ac.uk/news/index/382.html)

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North wall of the causeway of Sarenput I. Entrance with decoration in raised relief showing three men driving an ox.

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# Catching up with the Colossi: the 2015-16 seasons

The Colossi of Memnon and Amenhotep III Temple Conservation Project continued the archaeological investigations and conservation work at Kom el-Hettan over three seasons in 2015/16. **Hourig Sourouzian** reports on the latest developments.

The funerary temple of Amenhotep III (1387–1348 BC) – his ‘House of Millions of Years’ – once was the largest of its kind. Surrounded by an enclosure wall 550 m long and 700 m wide, it included, among other buildings, temples of auxiliary deities, processional ways, a peristyle court and three pylons, each guarded by a pair of royal colossi. Badly hit by an earthquake around 1200 BC, subsequently quarried for building material and regularly disturbed by Nile floods, the complex was long thought to have been thoroughly destroyed. Yet work by the Temple Conservation Project since the late 1990s revealed significant remains.

## Work at the Colossi of Memnon

During the 2015/16 seasons, we treated and desalinated a block that in the previous season we had placed at the rear right corner of the plinth of the South Memnon Colossus. This block had been reassembled from several pieces found scattered around the plinth over

many years and is now finally remounted at its original place, on its lower part, which had remained *in situ*, resting on the original sandstone pavement of the temple ground.

In spring 2016, we carried out soil investigations around the Memnon Colossi in cooperation with the Geological Institute of the Armenian Academy of Sciences. Among a series of sondages initiated by Rainer Stadelmann, the most recent one (pit no. 20) made by Ara Avagyan at the front right corner of the plinth of the South Memnon, revealed the lower part of the plinth with a protruding step at its bottom and a long crack in the pavement, illustrating again the effects of the ancient earthquake that shattered the northern statue. After mapping and photography, the pit was backfilled immediately.

## The colossi of the Second Pylon

Two more colossi are now visible beyond the Memnon pair (image below), at the gate of the Second Pylon, where they were found

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The colossi of the Second Pylon, visible in the background between the Memnon Colossi.

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Photo: The Colossi of Memnon and Amenhotep III Temple Conservation Project



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A sondage at the front right corner of the plinth of the South Memnon.

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lying in fragments at the beginning of our project. In *Egyptian Archaeology* 44, we reported on the raising of the lower part, followed by parts of the body and the chest of the Northern Colossus, onto which the head was fixed in spring 2014. A year later, in spring 2015, the body of the South Colossus could be raised thanks to the skill of the stone specialists, directed by Miguel Lopez, working with rais Mohamed Ali Ghassab and his team. Restoration and the joining of new pieces, done by Elena Mora Ruedas, Mohamed Abdel-Baset 'Baree' and their assistants, continued on these monument all through the spring and autumn seasons. More pieces were added to the bodies and bases of the colossi. A protective brick wall indicating the location and width of the Second Pylon was built by Nairy Hampikian at the edge of the modern road that cuts through the southern end of the pylon. Until the area is secured and the monuments can be opened to visitors, the wall, complete with explanatory panels, offers a panoramic view on the two seated colossi from the road.

Archaeological investigations were pursued around the Third Pylon under the direction of Carmen Lopez Roa, discovering a two-stepped brick terrace to the east of the south wing of the Pylon. More pieces of the southern alabaster colossus of Amenhotep III were recovered in this area, along with pieces detached from the black granite blocks that once formed the plinths of the colossi.

The chest of the southern colossus appears to have been constructed using an ingenious assembly technique, slotting individually hewn pieces into the core of alabaster. The head was carved from the same monolith as the



Photo: The Colossi of Memnon and Amenhotep III Temple Conservation Project

body, though the face was sculpted separately and slid on like a mask. In autumn 2016, that part of the head was lifted and fixed onto the chest by Miguel Lopez and the conservation team (opposite page, top). A team headed by Hassan Demerdash and Mohamed Abuhakim, specialising in cleaning and joining, managed to identify the pieces of the face among thousands of small fragments. Maria Antonia Moreno and Elena Mora Ruedas carried out the fine conservation.

At the same time, we documented the large pieces broken off from the northern alabaster colossus, which then underwent treatment by the stone conservators. Pieces of the right side of its throne were moved to a temporary workshop. One piece bearing, on one side, the statue of the queen standing near the right leg of the king, on the other, an extraordinary bas-relief depicting a Nile god in the panel of the *sema tawy*, the symbol of the union of Upper and Lower Egypt, still holds remains of polychromy (image left).

Further investigations in autumn 2016, in the sector of the gate of the Third Pylon, revealed large limestone blocks belonging to monumental sphinxes of Amenhotep III. In the peristyle court, archaeological investigations in the south and west porticoes, as well as in the area in front of the northern half of the façade, revealed more fragments of statues of Sekhmet, among them two busts of the lioness-headed goddess with red eyes (opposite page). Here, we also discovered a black granite torso of the king in jubilee costume, a torso of a deity of the same

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Bas-relief of a Nile god with the *sema tawy*.

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Photo: The Colossi of Memnon and Amenhotep III Temple Conservation Project





Refitting the southern alabaster colossus of Amenhotep III.

Photo: The Colossi of Memnon and Amenhotep III Temple Conservation Project

material as well as a piece of a deity in red granite, sandstone blocks deriving from column drums and wall reliefs with remains of episodes from the celebration of the *sed*-festival. Noteworthy among the smaller finds are a fine collection of flint tools and terracotta moulds for amulets. The excavations in these sectors were carried out by Armine Hayrapetyan, Myriam Seco Alvarez, Kristine Martirosyan-Olshansky, Armine Harutyunyan, Ruben Badalyan, Marie Blot and Dana Belohubkova.

These operations helped to prepare and level the ground for the foundation of a wall outlining the original structure that once surrounded the court before being toppled by the earthquake and quarried away during the Ramesside Period. Made of rammed earth, it was raised to a height of 2 m by Ahmed Abdelgawad and his team before the south half of the façade and to the north of the court. This wall is intended to enclose the court, so the statues of Sekhmet from the Ministry's storerooms can be brought back to the temple.

Archaeological sondages were carried out in the zone of the sanctuaries west of the hypostyle hall by Benjamin Durand, revealing parts of a Ramesside quarrying trench and, further north, the remains of an (enclosure?) wall, made of mud brick and about 5.23 m thick, extending 17 m east to west.

An extraordinary achievement of our conservation work in these past two seasons was the raising of a royal statue in red granite at the south-eastern corner of the peristyle court. Reassembled over several years by Aly



Bust of the goddess Sekhmet.

Photo: The Colossi of Memnon and Amenhotep III Temple Conservation Project

Hasan and his team, its pieces are now fixed onto a metal frame designed and constructed by Miguel Lopez and his team of stone specialists (image p. 40). Another great moment was the return, thanks to the assistance of Marcel Marée and the energetic intervention of the Ministry of Antiquities, of four quartzite pieces stolen in the last century from a statue base that had been destroyed during a fire. The pieces were placed on the restored base by Abdelrazik Ahmed and Elena Mora.

Last but not least, a quartzite head belonging to one of the royal statues of the king in the west portico, in the northern half of the peristyle court, vandalized in the 1970s, was



reassembled from about a hundred scattered pieces, subsequently recovered on the site, and reunited with one eye found in an official storeroom of the Ministry, the other brought back from abroad. The head, too fragile to be put on display on site, was transported to the Luxor Museum, where it is now shown facing a red granite head of Amenhotep III of same provenance (*Egyptian Archaeology* 39).

On 20 February 2016, HE Mamdouh Eldamaty, a personal supporter of these projects, unveiled the monuments, calling them a triumph of conservation over neglect and vandalism. On the same day, Prof. Eldamaty also presided at the ceremony of handing over to the Ministry the site of the two standing colossi of Amenhotep III, newly raised at the North Gate of the temple precinct (*Egyptian Archaeology* 44 and 46) and under site management implemented by Nairy Hampikian.

• The author wishes to thank the Ministry of Antiquities for kind permission to work; HE Khaled El-Enany, Heads and directors of Antiquities: Mostafa Amin, Mahmoud Afifi, Elham Salah, Sanaa Ali, Samia Abdelaziz, Sultan Mohamed Eid, Mostafa Wazery, Talaat Abdel-Aziz, Mohamed Yahya, Adel Erfan, Mostafa Al-Saghir, Ahmed El-Arabi, Ezzeddine Kamal, Yahya Abdelalim, the inspectors Sayed Mohamed, Mahmoud Fawzy, Ezzat Abubakr, Abulhassan Mohamed and all of the team members: Rainer Stadelmann, Nairy Hampikian, Carmen López Roa, Myriam Seco Alvarez, Arkadi Karakhanyan, Ara Avagyan, Jürgen Osing, Miguel Angel Lopez Marcos, Elena Mora Ruedas, Maria Antonia Moreno, Armine Hayrapetyan, Benjamin Durand, Pauline Calassou, Antoine and Odile Chéné, Ruben Badalyan, Armine Harutyunyan, Dana Belohubkova, Ahmed Abdelgawad, Abdulrahman Nusair, Aisam Magdy, Somaia Osman, Tayeb Hasan, Ali Hassan, Ahmed Mohamed Ali 'Abdulrazek', Mohamed El-Azab Hakim, Mohamed Abdelbaset 'Baree', Hassan Demerdash, Mohamed Gad, Sayed Ali Hassan, Anne-Hélène Perrot, Renaud Pietri, Etemad Ahmed, Hana Hussein, and part time Marie Blot, Tara Draper Stumm, Bianca Madden. Around 290 workmen on site are headed by Rais Mohamed Ali El-Ayyat and the stone specialists by rais Mohamed Ali Ghassab. On behalf of the project, very warm thanks are addressed to the DAI for kind support and to our sponsors: l'Association des Amis des Colosses de Memnon with Farida Khelfa, Christian Louboutin and Henry Seydoux; Fondation Gandur pour l'Art; Memnon Verein; S. and B. Buchner; Horus Egyptology Society and Neil Stevenson; Chesterfield Association for the Study of Ancient Egypt; Asem Allam, E. and U. Schaub, Robert Bigler, Joann Fletcher, and Mercedes Benz Egypt.

Raising of a royal statue at the south-eastern corner of the peristyle court.





# King Sahure in Elkab

The finding of an important fragment of a unique Old Kingdom royal statue at the southern Egyptian site of Elkab raises several new research questions. **Dirk Huyge** reports on the 2015 chance discovery and the subsequent 2016 attempt to elucidate its significance.

Since 2009, the Belgian Archaeological Mission of the Royal Museums of Art and History in Brussels has focused its research on the early settlement area of Elkab, documenting the subsequent occupation phases from the early Predynastic to the early Old Kingdom (see *Egyptian Archaeology* 49). Simultaneously, occasional finds from other periods have been made elsewhere at the site. One such discovery, making international headlines, was that of a fragment – the base and lower part of the legs – of an Old Kingdom royal statue, which, on the basis of the inscriptions, could be attributed to the second king of the Fifth Dynasty, Sahure (c. 2487–2475 BC).

The Sahure statue was found in March 2015 during a casual surface survey within the so-called ‘double walls’ of Elkab. These walls, often considered to have been part of a circular town wall, date to the late Old Kingdom (c. 2400–2300 BC). As it was unknown how the statue ended up in the space between them, and as it seemed likely that further fragments might be found in the vicinity, a new investigation was undertaken in November 2016 over an area of about 50 sqm. It became immediately clear that the statue was not part of an original fill of the double walls, but was previously embedded in a thick layer of *sebakhin* diggings (up to about 1 m thick). In total, about 40 cubic metres of *sebakhin* material were meticulously examined, but only two smaller fragments of the statue were recovered, both of which could be refitted to the upper edge of the base. Unfortunately, no trace was found of the upper part of the statue: it may have been completely destroyed, deposited elsewhere, or removed (for sale?) by the *sebakhin*. Apart from the two statue fragments, the *sebakhin* deposits in this area contain tens of thousands of sherds from various periods, from the prehistoric era to (mainly) the Graeco-Roman

period. Numerous fragments of human and animal terracotta figurines were also found. Among the more remarkable finds are a number of fragments of Greek imported ceramics with a glossy black coating, probably dating back to the 4th century BC. The latter are a novelty to Elkab.

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Below: find spot of the Sahure statue within the double walls of Elkab.

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Bottom: ceramicist Stan Hendrickx and the author examining the statue in March 2015.

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Photo: Belgian Archaeological Mission to Elkab.



The Sahure statue, which is currently deposited in the MoA storeroom at Elkab, is executed in a fine-grained, dark red, highly ferruginous sandstone. After the refitting of the newly found fragments, its preserved height is 23.5 cm. The statue undoubtedly represents the king seated on a throne and may have had an original height of about 70 cm. The hieroglyphic text, probably inscribed identically on either side of the legs and feet, originally gave the complete titulary of Sahure: Horus name (which has disappeared), Two Ladies name, Golden Falcon name, and birth name, followed by the standard formula 'given all life, stability, dominion, and health forever'.

Sahure is, of course, best known for his vast funerary complex, including a pyramid and its mortuary and valley temples, at the royal cemetery of Abusir just north of Saqqara. It is surprising that only two other certain statues

of him are known. One, now in the Metropolitan Museum of Art in New York, shows the enthroned king accompanied by a god of the Coptos nome (image below). The only other previously known statue of Sahure is posthumous and dates to the Middle Kingdom. It was dedicated to Sahure by Senusret I (c. 1956–1911 BC) and is conserved in the Cairo Museum.

The presence of this Old Kingdom ruler at the southern site of Elkab should not come as a surprise, as he sent expeditions to the Eastern Desert and areas beyond Egypt's southern border, such as Lower Nubia and the fabled country of Punt. Because of the find circumstances, however, it remains a mystery where the statue was originally displayed at the site. No traces remain of the Old Kingdom temple at Elkab, which may well be buried beneath the actual temples, dating primarily to

Photo: Belgian Archaeological Mission to Elkab.



Photo: Belgian Archaeological Mission to Elkab.





the New Kingdom and the Late Period. It is certainly not inconceivable that this provincial Old Kingdom sanctuary contained a 'house' for the cult of Sahure's royal *ka*, a so-called *hwt-ka*. The find of the Sahure statue at Elkab is remarkable in itself, but what is even more surprising is that the legs and feet of the king are depicted as though completely wrapped-up within a close-fitting garment, suggesting that the statue was entirely mummiform. No parallels are known for the Elkab statue except in some relief representations apparently showing the ruler in an all-enveloping robe. These are related to the royal *heb-sed* festival, the ritual of renewal and regeneration intended to be celebrated by the king after a reign of 30 years had elapsed. Other statues from the period, such as the famous but almost two centuries older Djoser statue in the Cairo Museum (c. 2667–2648 BC), show the long

*heb-sed* jubilee cloak over bare feet. In this respect, the Elkab statue is absolutely unique. Such images of the ruler, represented as a deceased king before being rejuvenated through the *heb-sed* ritual, could well have been the source of inspiration for the later general mummiform appearance of Osiris, god of the afterlife, the underworld and the dead. Undoubtedly, the last word has not been spoken on this intriguing find.

• Dirk Huyge, Curator Prehistoric and Early Dynastic Egypt at the Royal Museums of Art and History in Brussels, is the current director of the Belgian Archaeological Mission to Elkab. Funding for the 2015 and 2016 excavation campaigns at Elkab was provided by Gerda Henkel Stiftung (Düsseldorf, Germany). In addition, the Netherlands-Flemish Institute in Cairo (NVIC) and Vodafone Egypt offered administrative and logistical support.



Photo: Department of Egyptian Art,  
Metropolitan Museum of Art, New York.

Far left: The Sahure statue with the two fragments found in 2016 refitted (indicated by arrows). Height: 23.5 cm.

Mid left: The Sahure statue viewed from above, showing the mummiform appearance of the legs and feet.

Left: A gneiss statue of an enthroned Sahure accompanied by a god of the Coptos nome. The Metropolitan Museum of Art, Rogers Fund, 1918, 18.2.4. Height: 64.0 cm.



# One Theban tomb, 1000 years of burial

A new exhibition at the National Museum of Scotland in Edinburgh, 'The Tomb: Ancient Egyptian Burial', explores changing funerary practices through the story of one Theban tomb, used and reused for over 1000 years, before it became the first to be systematically excavated and recorded 160 years ago, as curator **Margaret Maitland** explains

In the early 19th century, Europe's race to uncover ancient Egyptian treasures often amounted to little better than tomb looting. With no archaeological recording, there was limited understanding of burial practices and how they changed over time. One man set out to attempt to change that and discovered an extraordinary group of funerary objects that are the focus of a new exhibition at the National Museum of Scotland.

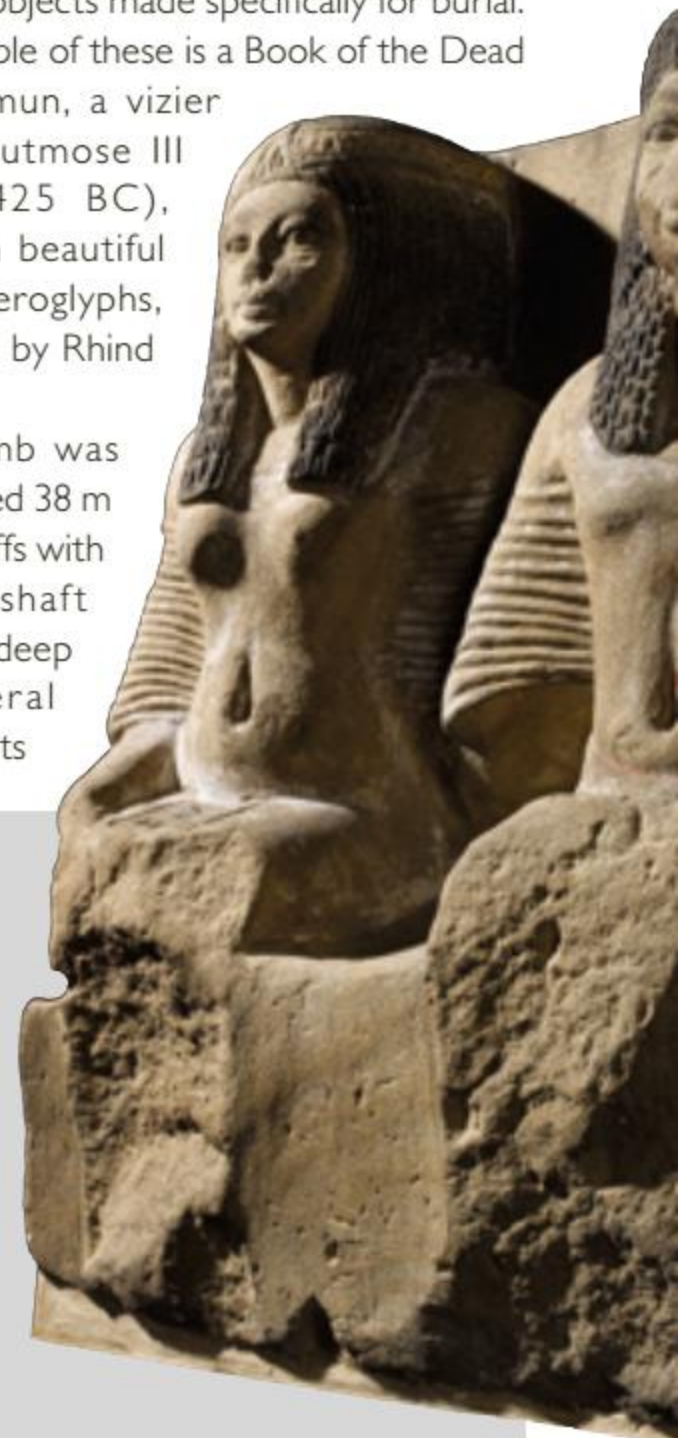
Alexander Henry Rhind (1833–1863) had studied Scottish history at the University of Edinburgh and excavated several sites in Scotland before becoming the first experienced archaeologist to work in Egypt. He sought an intact tomb, hoping to gain a better understanding of Egyptian funerary customs from excavating a complete burial assemblage in context:

*One of my chief designs here is to discover, if possible, tombs that have never been disturbed, and in which the deposits remain in situ. It appears to me that facts of considerable interest and even importance might be evolved from a precise comparison.*

Rhind found the tomb he was looking for in the Theban Necropolis of Sheikh Abd el-Qurna in 1857. Although the tomb itself has been lost under modern houses, its approximate position is preserved in Rhind's account. Rhind's detailed recording, in the Museum's archives and published in *Thebes: Its Tombs and Their Tenants* (1862), means that it has been possible to reconstruct much of the tomb's history, from its New Kingdom construction, through reuse in the Third Intermediate Period, to its final intact Roman-era family burials, providing a unique insight into the development of funerary practices in ancient Egypt.

The tomb was originally constructed for a Chief of Police (*Medjay*) and his wife at the very end of the Eighteenth or beginning of the Nineteenth Dynasty. A beautiful pair statue of them is the only object from their burial that survives. The damaged inscription preserves his title, but unfortunately not their names. The exhibition includes objects similar to those that would have originally been placed in the tomb, including items used in daily life, as well as objects made specifically for burial. Most notable of these is a Book of the Dead of Useramun, a vizier under Thutmose III (1479–1425 BC), written in beautiful cursive hieroglyphs, also found by Rhind nearby.

The tomb was huge, carved 38 m into the cliffs with a burial shaft sunk 6 m deep and several chambers. Its



Pair statue of a Chief of Police and his wife, discovered by A. H. Rhind in 1857 in a tomb at Sheikh Abd el-Qurna.





Gilded ebony, ivory, cedar wood box, decorated with a figure of Bes and Amenhotep II cartouches, with newly acquired fragments.

construction would have been extremely expensive, but the Chief of Police made use of the existing courtyard of an earlier tomb. Here, Rhind found the disturbed burial of a group of princesses, including daughters of Thutmose IV (1401–1391 or 1397–1388

BC), whose names were recorded on wooden labels. This tomb may have been the source of an exquisitely-crafted ebony and ivory box inscribed for Amenhotep II (1427–1401 or 1397 BC), decorated with a figure of Bes and royal iconography. The Museum has recently acquired and reunited two lost fragments of the box with the support of the Art Fund and National Museums Scotland Charitable Trust. These have revealed that the box was incorrectly restored in the 1950s and that the lower band originally featured a palace-façade motif. They will go on display for the first time in the exhibition.

While the Chief of Police would have been in charge of the security of the royal tombs in the Valley of the Kings, he

was not able to protect his own tomb, which was eventually robbed. When Rhind excavated the tomb, he found evidence of its reuse in the confused debris of broken coffins, rifled mummies, and scattered burial equipment dating to the Third Intermediate Period. Many items were brought back to the Museum, where they were amongst the earliest Egyptian objects to enter the collection. Their connection to the tomb was forgotten over time, but recent research using archival records has re-identified them, including objects that had been redistributed to Paisley Museum and the Durham University Oriental Museum.

Some of these hint at larger objects that have been lost, such as jackal and falcon figurines that would originally have been part of *qrsu*-coffin lids (image p. 46). Other objects attest to changes that were happening in burial practices. During the political and economic instability of the Third Intermediate Period, tomb looting and reuse had become widespread. As such, Egyptians worried that organs stored in canopic jars might become separated, so they began to be returned to the body. Dummy canopic jars found in the tomb were solid, made for tradition's sake and symbolic protection.

The final reuse of the tomb before it was sealed intact can be dated specifically to 9 BC, as recorded on two bilingual funerary papyri in hieratic and demotic, personalised for their owners, Montsuef and his wife Tanuat. They were members of a prominent family from Armant, who served under the last pharaonic ruler Cleopatra VII (51–30 BC) and witnessed the Roman conquest of Egypt. The rich assemblage of objects from their burial demonstrates their creative navigation of the increasing complexities of identity during this period, incorporating external influences, but mostly reasserting, resurrecting, and reinventing age-old Egyptian traditions in their search for eternal life.

A unique painted wooden funerary canopy was probably used for Montsuef's funeral procession. The form evokes a *qrsu*-coffin (with four posts and a vaulted lid), while the façade is inspired by Ptolemaic temple architecture, and the diagonal pattern on the roof evokes amuletic bead-net shrouds. The canopy represents an innovative funerary object, but one that was firmly rooted in







Photos: National Museums Scotland



'The Tomb: Ancient Egyptian Burial' is at the National Museum of Scotland, Edinburgh, 31 March–3 September, 2017, sponsored by Shepherd and Wedderburn. For more information: [www.nms.ac.uk/thetomb](http://www.nms.ac.uk/thetomb). A new ancient Egypt gallery will open at the Museum in 2019.

Top: jackal figurine from a *qrsw*-coffin lid.

Above: gilded cartonnage mummy mask from the Roman-era burial of Montsuef.

• Margaret Maitland is Senior Curator of the Ancient Mediterranean in the Department of World Cultures at National Museums Scotland and a trustee of the Egypt Exploration Society.

Egyptian design and tradition. Ancient beliefs, such as the skin of the gods being made of gold, were reinterpreted: Montsuef's upper body was gilded, symbolizing his divine transformation. He was buried wearing both a traditional gilded cartonnage mummy mask (right) and a gold wreath, a classical symbol of victory re-interpreted as a symbol of triumph over death.

The mummified body of a woman from the tomb has been CT scanned, revealing hidden items: a papyrus scroll and a winged scarab amulet on her head, 3D printed for the exhibition. With future advances in scanning technology, it will eventually be possible to read her name on the papyrus.

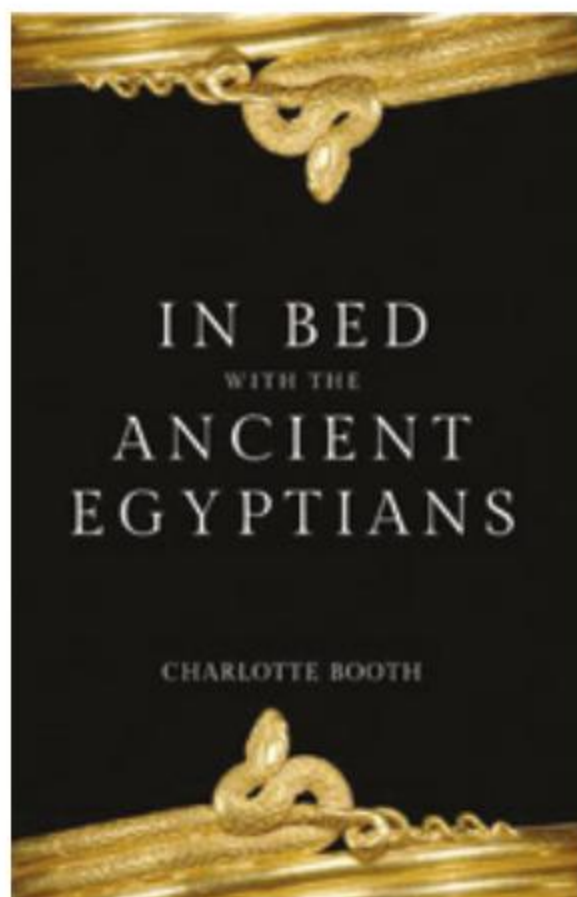
One of the most exciting research discoveries has been the rediscovery of several textiles belonging to the family, which had not been opened since they were stored away by the former curator Cyril Aldred in 1946. A fragmentary mummy bandage over 5 m in length is inscribed for Montsuef in hieroglyphs, rather than the more usual hieratic or demotic, perhaps invoking the sacred magic associated with a more ancient script. A remarkable painted linen mummy shroud depicts the deceased wearing a bead-net shroud, transformed into the god Osiris, a rare datable example of a transitional style between earlier Ptolemaic bead-net shrouds and later Roman shrouds. It is inscribed for the son of Montsuef and Tanuat, providing evidence of a previously unknown member of the family. Due to the shroud's fragility, it will be on display only for the duration of the exhibition.

Eleven members of Montsuef's family were buried in the tomb before it fell out of use and was left undisturbed for nearly 2000 years. Our exhibition reunites this burial assemblage, on display for the first time since it was originally shown in the former National Museum of Antiquities of Scotland in the 1860s. It demonstrates the exciting research potential for reconstructing archaeological assemblages within historic museum collections.

The exhibition offers a unique opportunity to examine over a thousand years of Egyptian burial through the compelling story of a single tomb. Together this diverse collection of objects will hopefully broaden audiences' understanding of the complex and changing funerary culture of ancient Egypt.



# Bookshelf



Charlotte Booth,  
**In Bed with the Ancient Egyptians**  
Amberley, 2015  
ISBN 978 1 445 64343 4  
Price: £16.50

Compared with other ancient civilizations such as Greece and Rome, sexuality only became a topic for specialized monographs in Egyptological literature fairly recently: Manniche (1997 [1987]); Montserrat on Graeco-Roman Egypt (1996); Graves-Brown (ed. 2008): all cited in the present work. To this should be added Omlin on the Turin erotic papyrus (1973); Mysliwiec (1998 / Engl. 2004); and Schumann Antelme (1999 / Engl. 2001). *In Bed with the Ancient Egyptians* may be seen as a timely update of Manniche, with ample use of the literature, including scholarly articles that appeared in the intervening nearly 30 years. It covers 'Idealized Beauty'; 'Love and Marriage'; 'Sex and the Pharaohs'; 'Childbirth'; 'Homosexuality'; 'Prostitution'; 'Sex and Medicine'; 'Sex and Religion'; and 'Sex in the Afterlife'. We are thus

presented with aspects of the intimate lives of Egyptians of various social strata based on what they left in writing, on archaeological remains, including mummies, and, to some extent, artistic expression, all grouped under conventional headings familiar to our own way of thinking. As it is the case with much of our heritage from ancient Egypt, many of these sources are open to more than one interpretation. The Egyptians them-selves were accustomed to coping with what has aptly been termed a 'multiplicity of approaches' to various issues, and, when applied to the expositions of Egyptologists, this state of affairs should equally not be considered a dilemma, but an enrichment.

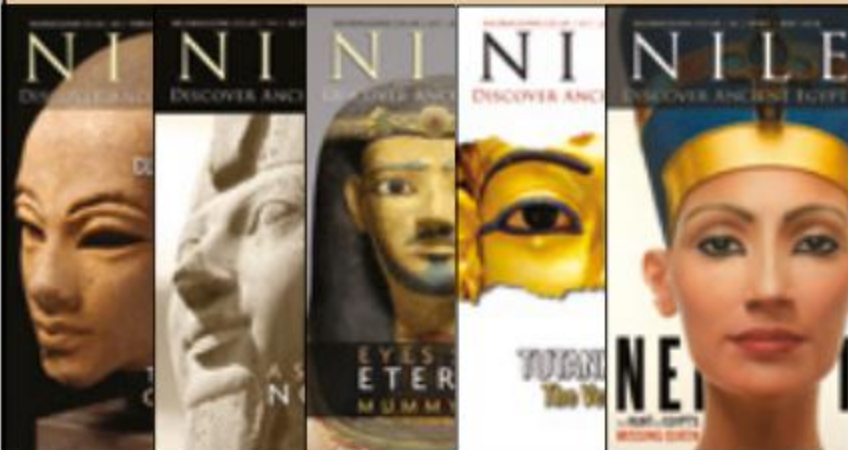
The book reads easily and covers a fair amount of what there is to know, considering the ambiguities of many texts and the uneven distribution in time of the sources. Only literature in English is quoted, thus omitting important contributions from French and German scholars, and the bulk of the notes, including those to translated texts, are to secondary sources. In view of the fact that these biblio-graphical references take up all of 30 pages, a separate, additional biblio-graphy would have facilitated the task of identifying them at a glance.

A selection of illustrations, bound in the middle of the book, and some with erroneous captions, seems a bit like an afterthought, as they do not interact well with the text. With greater variety and adequate references they would have made the book a good deal more appealing to the general educated reader for whom it appears to be primarily intended. This being said, the book does provide a useful up-to-date introduction for those in quest of a general picture of sexual life among the ancient Egyptians.

LISE MANNICHE

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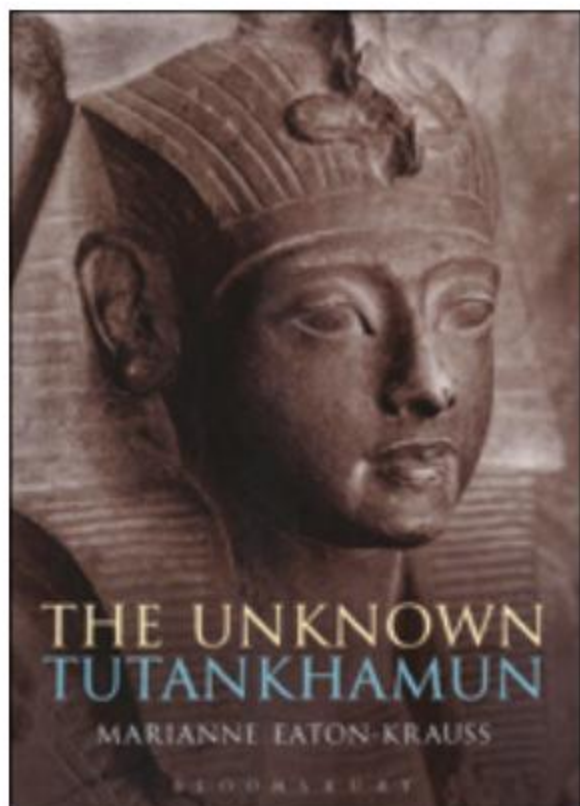
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Marianne Eaton-Krauss,  
**The Unknown Tutankhamun**  
 Bloomsbury, 2016  
 ISBN 978 1 4725 7561 6  
 Price: £21.99

This slim volume is in many ways an antidote to the usual tomb-fixated works on Tutankhamun, being, as its title implies, an investigation into the lesser-known aspects of the king. In doing so it makes more generally available some of the very latest research into matters surrounding the king's reign, often only to be found in difficult-to-access journals and/or in languages other than English.

The book is arranged in a straightforward manner with seven chapters considering what is known (or surmised) about Tutankhamun's life, the works of art and architecture produced in his name, and his death and burial. All are extensively covered with endnotes that include much detailed discussion. The first chapter, 'Prince Tutankhaten', launches straight into the debate as to the protagonist's parentage. A review of the conclusions drawn from this by various recent scholars is provided, but the author does not judge between them.

Moving onto the first years of the king's reign, the author begins with the range of theories as to the events surrounding the death of Akhenaten, including the previous identity, and placement of, the female king

Neferneferuaten (whose actual name Eaton-Krauss avoids using throughout the book). In this, Eaton-Krauss makes no overt statement of her own views, although the chronological table at the end of the book implicitly reveals some of them.

She then moves to the material relating to Tutankhaten as king, writing approvingly of recent views that he was never based at Amarna – although for reasons that the present reviewer finds unclear. Objects undoubtedly bearing the Tutankhaten name are reviewed, beginning with a stela on which the Aten-named king is shown offering to Amun and Mut.

Next, she analyses the meanings and potential significances of the king's names, before considering the question of the allegedly moribund temples recorded in Tutankhamun's Restoration Stela. Chapter 4 is dedicated to the statuary manufactured under Tutankhamun, while the building projects of the reign, especially material from Thebes, are the subject of Chapter 5.

Chapter 6 deals with Tutankhamun's memorial temple, tomb and sarcophagus. Eaton-Krauss rejects the view that Tutankhamun had begun a tomb at Amarna, although not commenting on who might, in this case, have begun the two impressive, apparently kingly, unfinished tombs at the site. The question of the memorial temple of Tutankhamun is extensively discussed, before the final chapter deals with the king's death and burial. The author notes the many inconsistencies and methodological issues with even the most recent discussions of these aspects.

Sections then look at the significance of the enshrined gilded figures and shabtis found in the tomb, and at the immediate enclosures and adornments of Tutankhamun's mummy, the latter also raising the issue of reused (or potentially reused) material. Eaton-Krauss notes that the signs of carelessness and poor planning often held up as making Tutankhamun's

tomb 'exceptional' are likely to have been the norm – but largely concealed from us by the lack of other near-intact kings' tombs.

An Epilogue briefly discusses the events following the king's funeral, including issues concerning Tutankhamun's two successors. There is no mention of the recent work on the hydrology of the Valley of the Kings and the date at which Tutankhamun's tomb was definitively sealed below a flood layer, a rather curious omission, given its significant implications. The volume concludes with a chronology and a select bibliography.

While packed with important material and attractively produced, the book is most certainly not for the novice or casual Egyptophile. An issue is that while it is generally very good at revealing the flaws in many of the more 'inventive' theories, some views are dismissed out of hand without substantive explanation. Although many such dismissals are perfectly justified, some indication of the underlying reasoning would have been helpful. One might also note that where others' views are taken down, there are many occasions where no alternative is put forward. While this may well be an honest admission of the flakiness of the evidence, some overt hint at the author's own views on these matters would be helpful here and there.

Stylistically, the coverage of topics is somewhat uneven, and one gets the feeling that one is looking at separate essays written for varying audiences rather than a single narrative. A slightly odd feature that while most scholars are referred to by their surnames, a few are on occasion called by their first names, a level of selective informality that does not sit particularly well within a book of this kind. Nevertheless, it is an important critical review of many of the key topics and theories relating to the reign of Tutankhamun, and as such is a 'must have' for anyone with a serious interest in the Amarna Period and its aftermath.

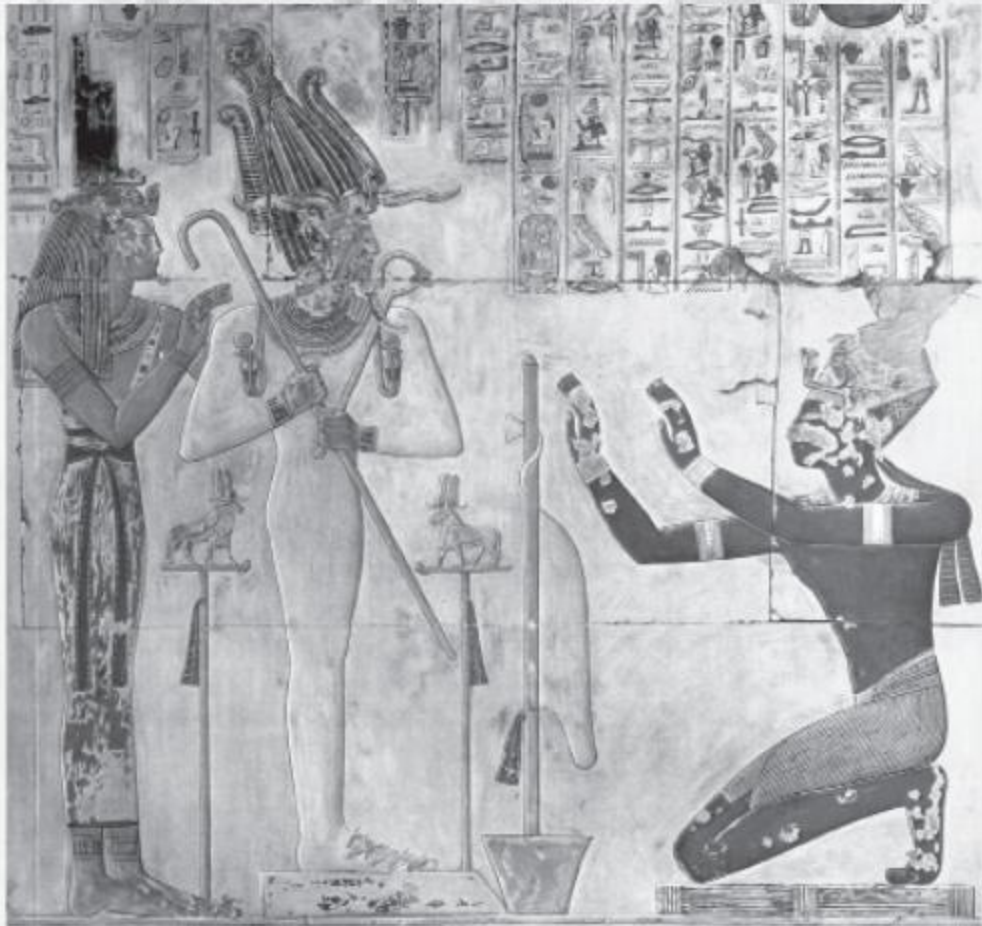
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